



KALMUS MINIATURE SCORES

9391

Franz  
**LISZT**

VARIOUS SACRED  
CHORAL WORKS

\$4.50

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# VARIOUS SACRED CHORAL WORKS

(91) 1

## Aria aus dem Stabat mater von G. Rossini.

Bearbeitung von  
Franz Liszt.

*Allegro maestoso.*

Orgel.

*ff* I. Man. *pp* II. Man.

*dolce* I. Man. II. Man.

*ff* I. Man. *p* II. Man.

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*p*

Cu - - jus a - - ni - mam ge - men - - tem,  
Um zu süh - - nen uns - - re Schul - - den

con - - tris - tan - - tem et do - len - tem  
muß der Gott - - mensch schmerz - - voll dul - den,

I. Man.

per - - tran - si - - vit gla - di - us.  
ster - - ben un - - ter Spott und Hohn.

I. Man. *cresc. -*

*ff*

Cu - - jus a - - ni - mam ge - men - - tem  
Um zu süh - - nen uns - - re Schul - - den

*ff*

Pedal.



con - - tris - tan - - tem et do - lentem  
 muß der Gott - - mensch schmerz - - voll dul-den,

*p* II. Man.

per - tran - si - vit gla - di - us.  
 ster - bend dul-den Spott und Hohn.

3 4 3 1 2 *p* I. Man.

Oh quam tris - - tis et af - fli - - cta  
 Ob auch Dor - - nen dich be - krän - - zen,

*p* II. Man.

fu - - it il - - la be - - ne - di - - cta,  
 seh ich doch dein Au - - ge glän - - zen,

I. Man. *p* II. Man.

fu - - it il - - la be - - ne - dic - - ta  
 sei - - ich doch dein Au - - ge glän - - zen  
*p espress.*

ma - - ter, ma - - ter u - ni - ge - - ni - ti!  
 voll - - von Mil - - de und von Freund - lich - keit!  
*cresc.*  
*f*  
*f* I. Man. II. Man.  
*p*

Oh quam tris - - tis et af - fli - - cta  
 Ob auch Dor - - nen dich be - krän - - zen,  
*f* I. Man. II. Man. *p* *f* I. Man. II. Man. *p* *f* I. Man. II. Man. *p* *f* I. Man. II. Man. *p*

fu - - it il - - la be - - ne - di - - cta  
 seh dein Au - - ge ich doch glän - - zen  
*un poco rall.*  
*f* I. Man. *p* I. Man. II. Man. *p* *f* I. Man. *p* L.H. *un poco rall.*

*pp*

ma - - ter, ma - - ter u - - ni - ge - - ni -  
 voll von Mil - - de und von Freund - - lich.

L.H. L.H. L.H.

*a piacere* *a tempo*

ti! Quae moe - re - - bat et do - le - - bat  
 keit. Wel - - che Schmer - - zen, wel - - ches Ban - - gen

*a tempo*

II. Man.  
*P*

et tre - me - - bat cum vi - de - - bat  
 hielt dich, Hei - - lig - ster um - fan - - gen

marc.  
 I. Man.

na - - ti poe - - nas in - - cly - - ti,  
 schwer in je - - nem To - - des - - streit!

cresc.

*ff*

et tre - me - - bat cum vi - de - - bat  
 Wel - - ches Ban - - gen hielt um - fan - - gen

*ff*

Pedal.

na - - ti poe - - nas in - - cly - ti. Quae moe.  
 dich in je - - nem schwe - - ren Streit! Wel - che

*p*

L.H.  
 II. Man.

re - bat et do - le - bat et tre - me - bat cum vi -  
 Schmer - zen, wel - ches Ban - gen hielt dich, Heil - ger, schwer um.

L.H.

de - bat et tre - me - bat cum vi - de - bat na - ti  
 fan - gen, hielt dich Hei - lig - ster, um - fan - gen schwer in

poe - - - - - nas in - cly - ti. Quae moe -  
 je - - - - - nem To - des - streit! L.H. Wel - che

*rall.* *p*

Pedal.

re - bat et do - le - bat et tre - me - bat cum vi - de - bat et tre -  
 Schmerzen, wel - ches Ban - gen hielt dich Heil - ger, schwer um - fan - gen, hielt dich,

*L.H.* *p*

me - bat cum vi - de - bat na - ti poe - - - - - nas  
 Hei - lig - ster, um - fan - gen schwer in je - - - - - nem

*f*

*rall.*

in - cly - ti, na - - - ti  
To - des - streit! Du rangst

*rall.*

II. Man. *p*

poe - - - - - nas in - cly - ti.  
schwer - - - - - im To - des - streit!

*p dolce*

Pedal.

*sempre dim.*

*un poco rit.*

# O Roma nobilis.

Für gemischten Chor und Orgel oder eine Singstimme (Sopran und Orgel).

Franz Liszt.  
(1879.)

Sopran. *f*  
O Ro - ma no - bi - lis, or - bis es Do - mi - na,

Alt. *f*  
O Ro - ma no - bi - lis, or - bis es Do - mi - na,

Tenor. *f*  
O Ro - ma no - bi - lis, or - bis es Do - mi - na,

Baß. *f*  
O Ro - ma no - bi - lis, or - bis es Do - mi - na,

Orgel. *ff*

cun - cta - rum ur - bi - um ex - cel - len - tis - si - ma,

cun - cta - rum ur - bi - um ex - cel - len - tis - si - ma,

cun - cta - rum ur - bi - um ex - cel - len - tis - si - ma,

cun - cta - rum ur - bi - um ex - cel - len - tis - si - ma,

*p*

ro - se - o mar - ty - rum san - gui - ne ru - be - a, al - bis et vir - gi - num

ro - se - o mar - ty - rum san - gui - ne ru - be - a, al - bis et vir - gi - num

ro - se - o mar - ty - rum san - gui - ne ru - be - a, al - bis et vir - gi - num

ro - se - o mar - ty - rum san - gui - ne ru - be - a, al - bis et vir - gi - num

li - li - is can - di - da, sa - lu - tem di - ci - mus ti - bi per o - mni - a,

li - li - is can - di - da, sa - lu - tem di - ci - mus ti - bi per o - mni - a,

li - li - is can - di - da, sa - lu - tem di - ci - mus ti - bi per o - mni - a,

li - li - is can - di - da, sa - lu - tem di - ci - mus ti - bi per o - mni - a,

te be - ne - di - ci - mus, sal - ve per sae - cu - la.

te be - ne - di - ci - mus, sal - ve per sae - cu - la.

te be - ne - di - ci - mus, sal - ve per sae - cu - la.

te be - ne - di - ci - mus, sal - ve per sae - cu - la.



# Responsorien und Antiphonen.

## In nativitate Domini.

Franz Liszt.

### Respons. I (ad Matutinam)

Glo-ri - a in ex-cel - sis De - o

et in ter-ra pax ho-mi - nibus bo-nae vo-lun-ta - tis

### Gloria.

Glo-ri - a Pa - tri et Fi - li - o

et Spi-ri - tu i San - cto

## Respons. II.

Ho. . . . . di. e il. lu. xit no. bis di. es

re. dem. pti. o. . . nis no. . . vae, re. pa. ra. tio. nis an. ti. quae, fe. li. ci. .

ta. . . . . tis ae. ter. . . . . nae

## Respons. III.

Di. . . ci. te, quid. . . nam vi. di. . . stis?

et annun. ti. a. . . te Christi na. . . . ti. vi. . . ta. . . . tem

## Gloria Patri.

Glo. ri. a Pa. . . tri et Fi. . li. o

et Spi - ri - . . . tu - i San - . . . . . - cto —

### Respons. IV.

A . . . ve — Ma - ri - a, gra - ti - a ple . . na:—

Do . . . . . - minus te . . . . . - cum. —

### Respons. V.

Be - a . . . . . - ta, quae cre - didit: (quo - ni - am —

per - fe - cta sunt) o . . . . . mni - a, (quae di - cta sunt — e . . . . . i —)

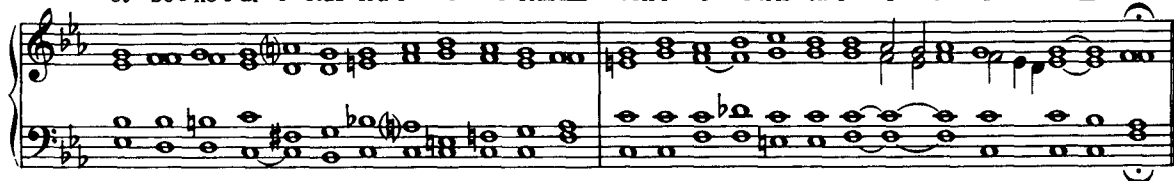
a Do . . . . . - mi - no —

## Respons. VI.

Be . ne . di . . . . . cta tu in — mu . li . e . . . . . ri . bus —

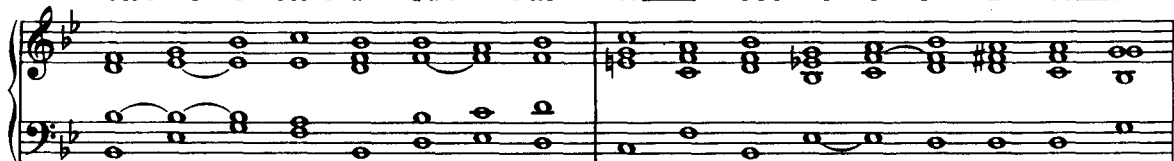


et be . ne . di . ctus fru . . . . . ctus — ven . . . . . tris tu . . . . . i . —

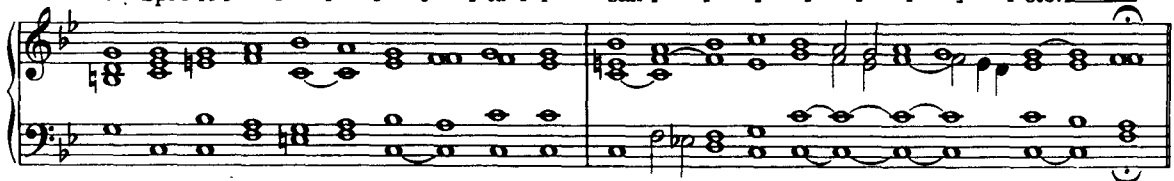


## Gloria Patri.

Glo . . . . . ri . a Pa . . . . . tri et — Fi . . . . . li . o —

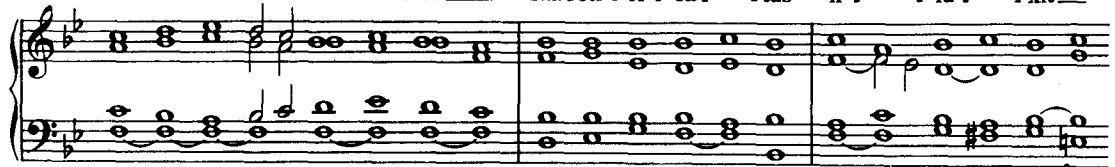


et Spi . ri . . . . . tu . i san . . . . . cto . —



## Respons. VII.

Di . . . . . es — san . cti . fi . ca . . tus il . . . . . lu . . . . . xit —



no . . . . . bis: — ve . . . . . ni . te, gen . tes, et a . do . . . . .



ra . . . te . . . Do . . . . . mi . num .

### Respons. VIII.

O . . . . . mni . a per . i . . psum .

fa . . . . . cta sunt, et si . . ne i . . pso fa . . . . . ctum est

ni . . . . . hil .

Glo . ri . a . . . . . Pa . tri et Fi . . li . o

et spi . ri . . . . tu . i san . . . . . cto .

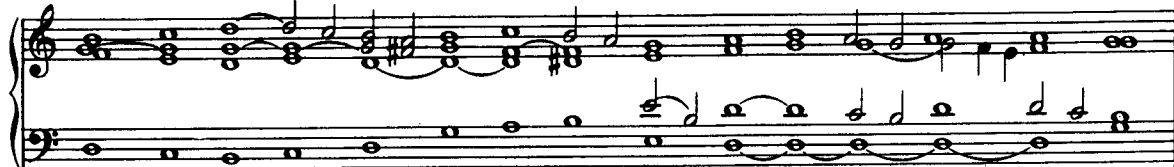
## Feria V in coena Domini.

## Respons. I.

In mon . te — O . li . ve . . . ti — o . ra . . . . vit



ad — Pa . . . . . trem: —

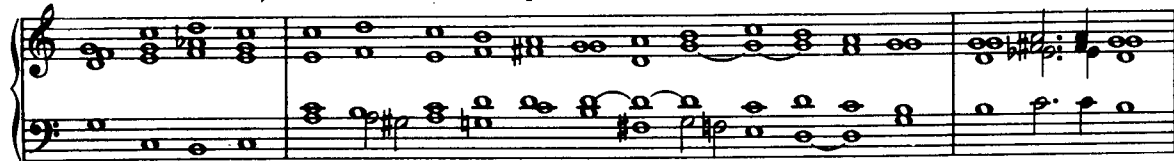


## Variante.

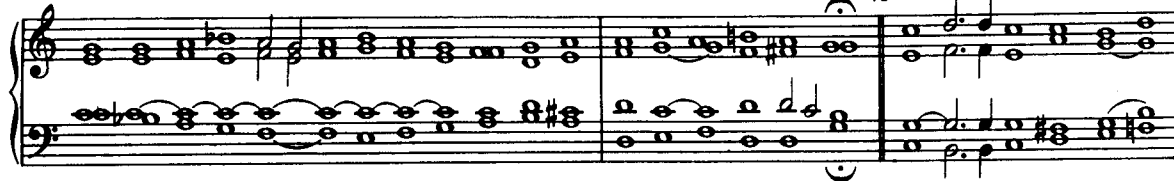
ad Pa . . . . . trem: —



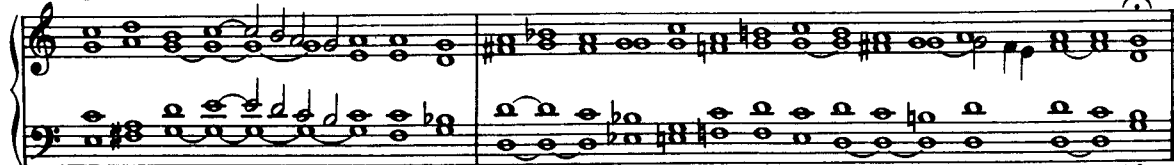
Pa . . . ter, si fi . e . ri po . . . . . test, tran . . . se . at



a me — ca . lix i . . . . ste: % Spi . ritus qui . dem —



prom . . . . . ptus est, ca . ro au . tem in . fir . . . . . ma . —



Fine.

Vi . . gi . la . . . . . te — et — o . .

a 3 (Tenor tacet)

Variante.

et — o . .

ra . . . . . te, — ut non — in . tre . . tis in ten . ta . . .

ra . . . . . te —

ti . o . . . . . nem. — %

Da capo

„Spiritus quidem“ etc.

## Respons. II.

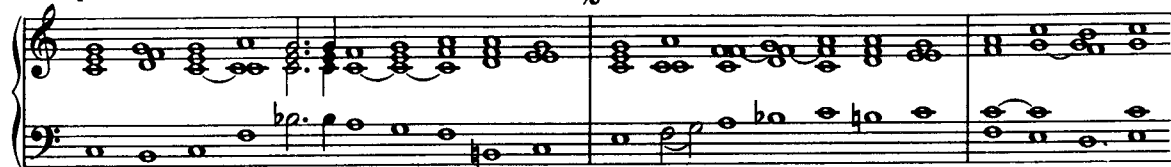
Tri . stis est a . . ni . ma me . . . . . a — us . . que — ad —

mor . . . . . tem: — su . sti . ne . . . . . te hic

et vi - gi - la - te me . . . cum:— nunc vi - de . . . bi - tis tur . - bam



quae cir - cum . . dabit — me:— ‰ Vos — fu . . - gam ca . . - pi -



e . . - tis — et e . - go va . . . am — im - mo - la . . . - ri



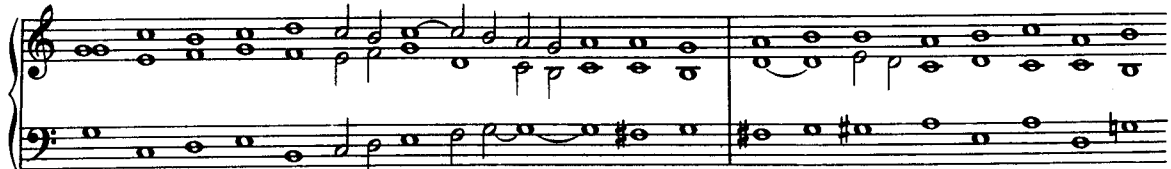
pro — vo . . . . . bis. —



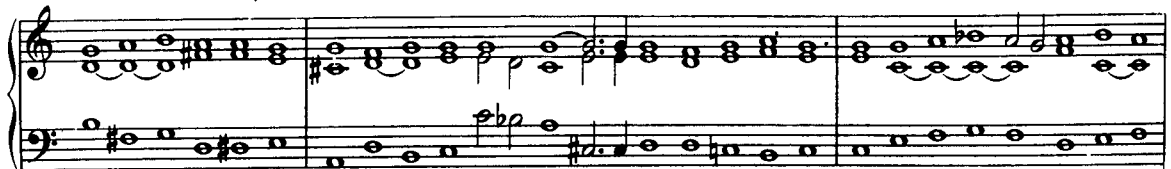
Fine.

Vers a 3.

Ec . . . . . ce — ap . - pro . - pin . - quat.



ho . . - ra, — et Fi - li - us ho - minis tra - de - tur in ma . . . - nus —





pec . ca . . to . . . . . rum. ————— %

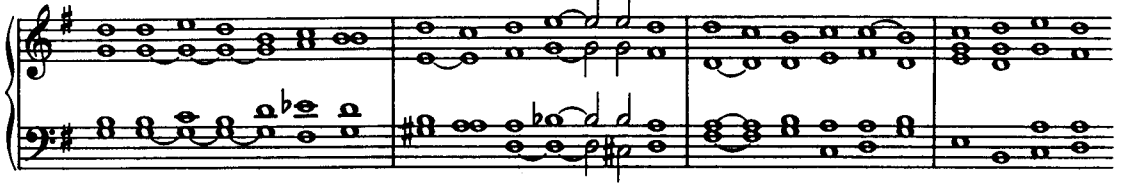


Da capo

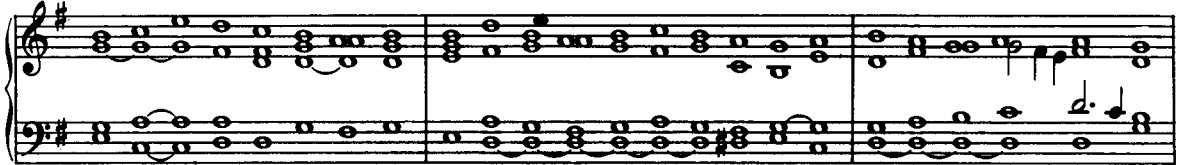
„Vos fugam“ etc.

### Respons. III.

Ec . ce . . . . . vi . . . . . dimus e . . . . . um non ha . bentem



spe . . . ci . em, ne . . . que de . . . . . co . . . . . rem. —



a . spe . . . ctus e . . . jus in e . . . . . o non . . . . . est, —



hic pec . ca . ta no . stra por . ta . . . . . vit, — et pro no . bis



do . . . let: — ip . se — au . . tem vul . ne . ra . . . . . tus est —



pro . pter i . ni . qui . ta . tes no . . . stras: § Cu . jus li . vo . . . re —



sa . . na . . ti su . . . . . mus. —

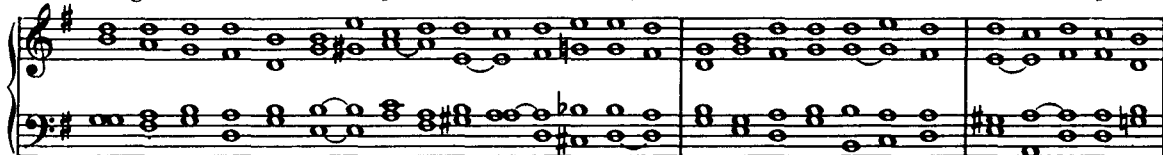
Vers.

Ve . re —

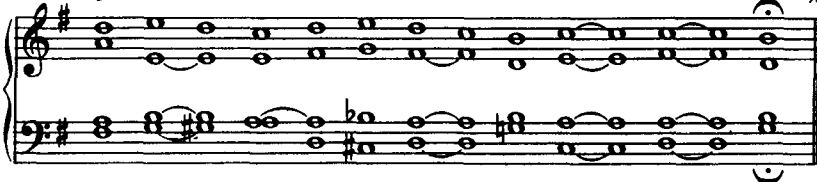


Fine.

lan . guo . res no . stros i . . pse tu . . . lit, et do . lo . res no . stros i . . pse



por . . . ta . . . . . vit. — §



Da capo

„Cujus livore“ etc.  
quo finito repetitur Respons.  
„Ecce vidimus“ etc.  
usque ad Vers „Vere languores“

Respons. IV.

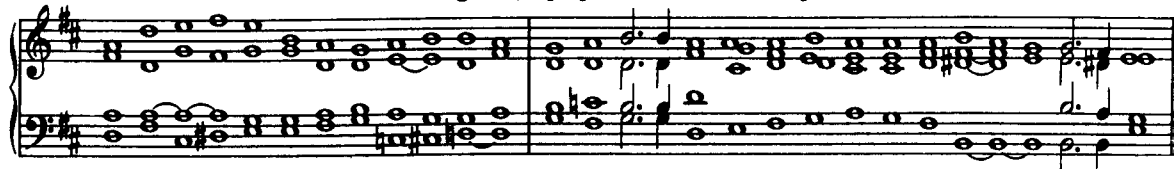
A . mi . . . . . cus me . . . . . us o . scu . li me tra . . . di . dit



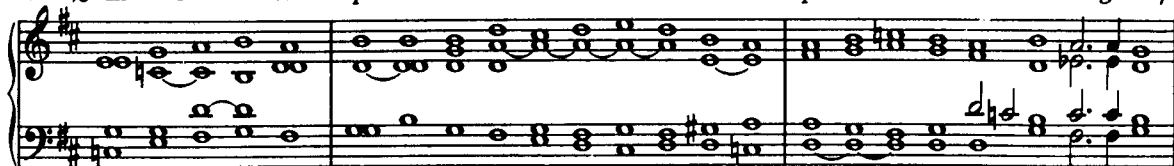
si . . . gno: quem os . cu . la . tus fu . e . ro, i . . pse est, te . ne . te e . um:



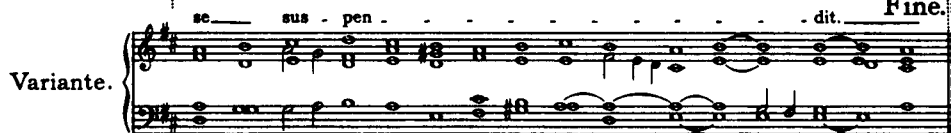
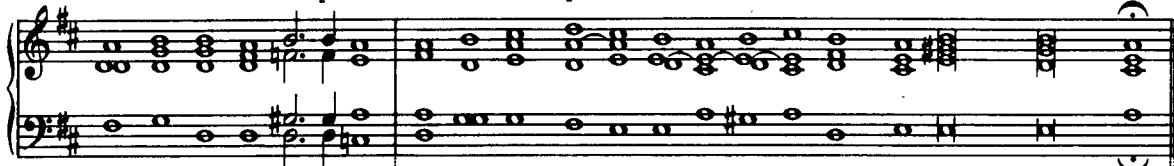
hoc ma . lum fe . cit si . gnum, qui per o . sculum ad . im ple . vit ho . mi . ci . . . di . um .



§ In . fe . . . lix prae . ter . mi . . . sit pre . . ti . um san . guinis,



et in fi . ne la . queo se . . . sus . pen . . . . . dit . . . . .



Vers.

Bo . . . . . num e . . . . . rat



e . . . . . i, si na . tus non fu . is . . . . . set



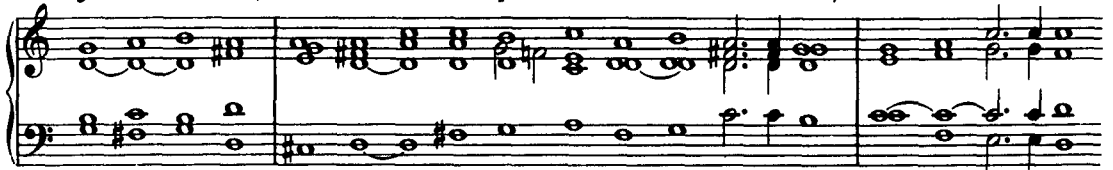
ho . . mo il . . . . . le . . . . . §



Da capo  
„Infelix“ etc.

## Respons. V.

Ju . . . das, mer . ca . . tor pes . . . si . mus, o . . . scu . lo



pe . . . . . ti . it Do . . . . . mi . num: il . . . . . le .



ut a . . gnus in . . . no . cens non ne . ga . vit Ju . . . . . dae



o . . . . . sculum: De . . na . ri . o . rum nu . . . . .



. . . mero Chri . stum Ju . dae . . . is tra . . . . . di . dit. \_\_\_\_\_



Fine.

## Vers.

Me . . . . . li . us il . . . li e . . . . . rat, si . na . . . . . tus \_\_\_\_\_



non \_\_\_\_\_ fuis . . . . . set. \_\_\_\_\_ %



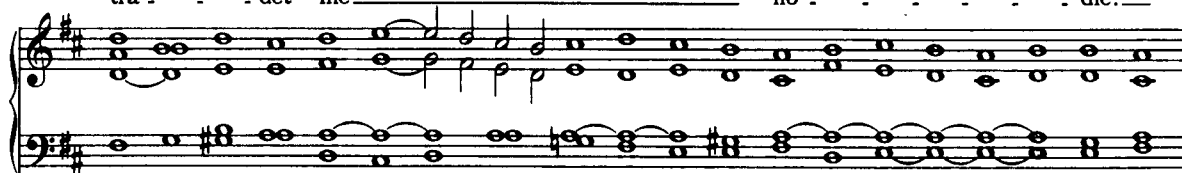
Da capo  
„Denariorum numero“ etc.

# Respons. VI.

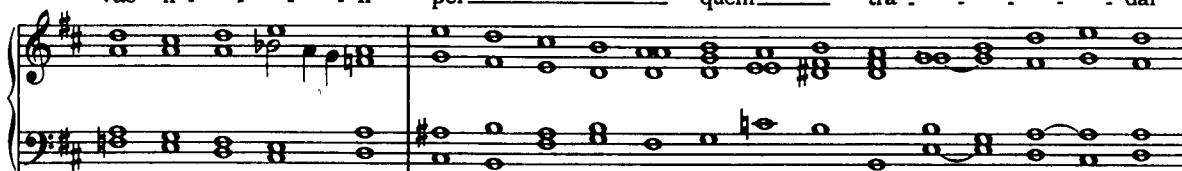
U . . nus ex di . sci . pu . lis me . . . . . is \_\_\_\_\_



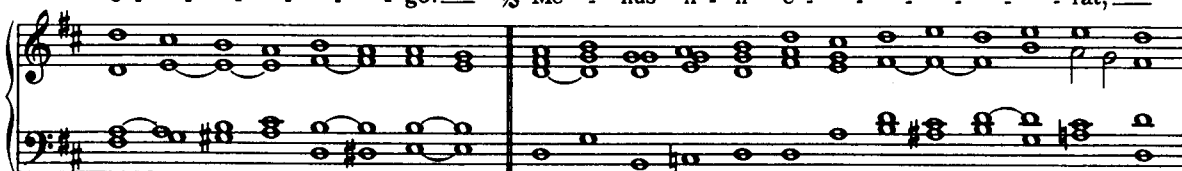
tra . . . . . det me \_\_\_\_\_ ho . . . . . die: \_\_\_\_\_



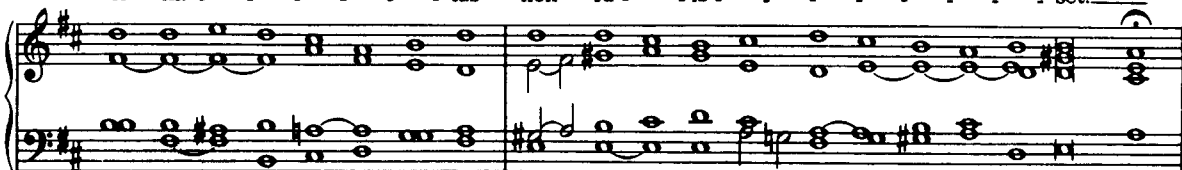
Vae il . . . . . li per \_\_\_\_\_ quem \_\_\_\_\_ tra . . . . . dar



e . . . . . go: \_\_\_\_\_ % Me . lius il . li e . . . . . rat, \_\_\_\_\_



si na . . . . . tus non fu . is . . . . . set. \_\_\_\_\_



Fine.

## Vers.

Qui in . tin . . . . . - git — me . cum ma . num in — pa . .

ro . . . . . psi . de, — hic me tra . di . tu . . rus est in ma . . . . . nus

pec . ca . . to . . . . . rum: —

Da capo

Melius illi etc.

*quo finito repetitur Respons:*

„Unus ex discipulis“

*usque ad Vers: „Qui intingit“*

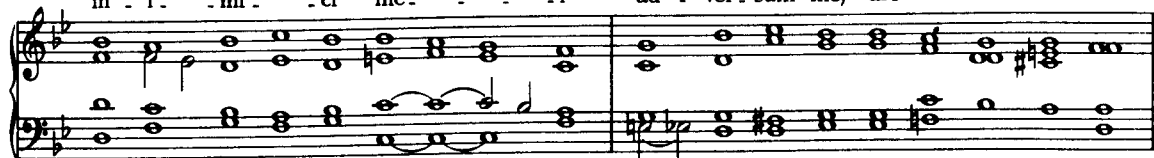
## Respons. VII.

E . . . . . ram qua . . si a . . . . . gnus in . . . . .

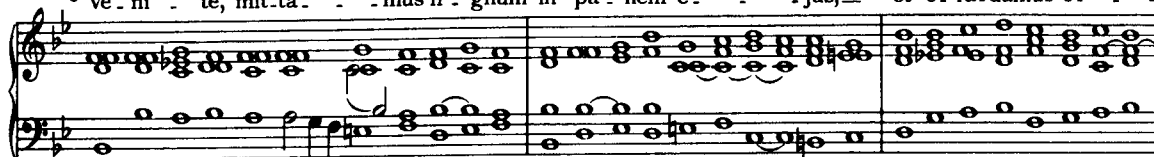
. . . . . no . cens: — du . . . . . ctus sum ad — im . mo . . . . . lan . . . . .

. . . . . dum, et ne . . sci . e . . . . . bam: con . si . li . um fe . ce . . . . . runt

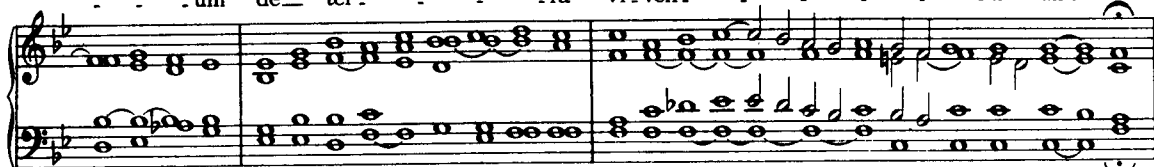
in . i . mi . ci me . . . i ad . ver . sum me, di . . cen . . tes:



\* Ve . ni . te, mit . ta . . mus li . gnum in pa . nem e . . jus, — et e . ra . damus e . .



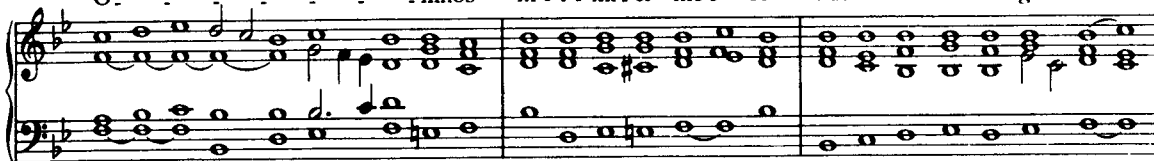
. . um de . ter . . . ra vi . ven . . ti . um .



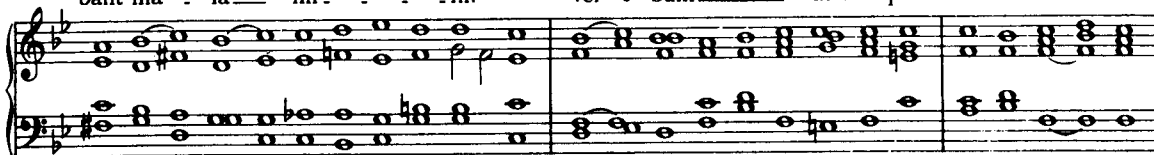
Fine.

Vers.

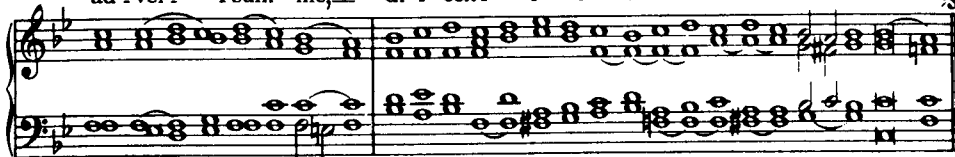
O . . . mnes in . i . mi . ci me . . i ad . ver . sum me co . gi . ta . .



bant ma . la — mi . . . hi: ver . bum — in . i . quum manda . ve . runt



ad . ver . . sum me, — di . cen . . . . . tes — §

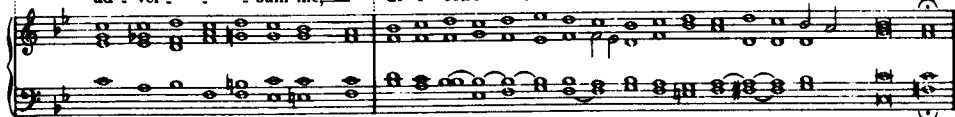


Da capo

„Venite mittamus“

Variante.

ad . ver . . sum me, — di . cen . . . . . tes .



Da capo

„Venite mittamus“

## Respons. VIII.

U . na . . . ho . . . ra . . .

non po . tu . i . . . . . stis vi . gi . la . re . . .

me . . . . . cum , qui ex . hor . ta . ba . . . . .

. . . . . mi . ni mo . . . . . ri pro — me ? —

§ Vel Ju . . . . . dam — non vi . de . . . . . tis , —

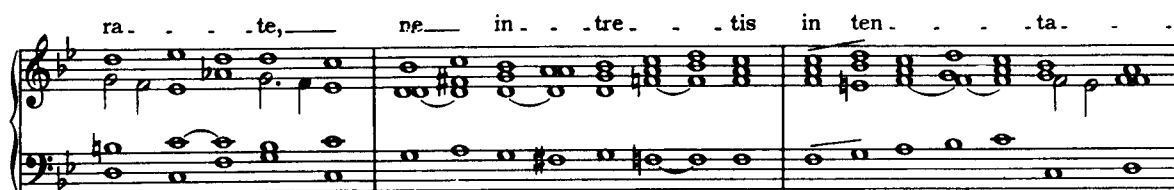
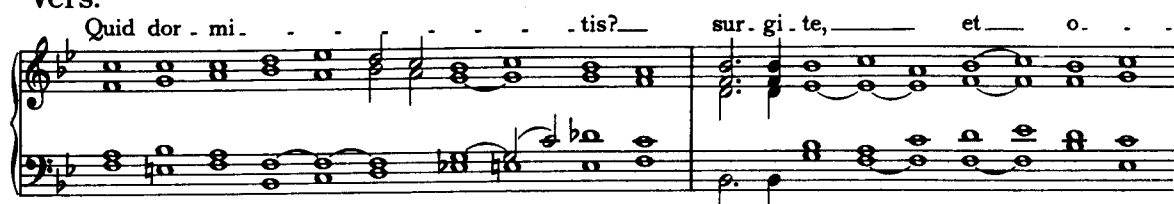
quo . . . . . mo . do non dor . . . . . mit , — sed fe . . . . . sti . nat





Fine.

## Vers.



Da capo  
„Vel Judam“ etc.

## Respons. IX.



Ut Je . . sum do . lo te . ne . . rent, et . . . . . oc . . . ci . . . . .

de . . . rent: cum gla . di . is et fu . . stibus ex . i . e . . . . . runt

tamquam ad la . . tro . . . . . nem. Vers. Col . le . ge . runt . . . . .

Fine.

Pon . ti . . fi . ces et Pha . ri . . sae . i con . ci . li . um. §

Da capo  
 „Ut Jesum“  
 quo finito repetitur Respons:  
 „Seniores“  
 usque at Vers: „Collegerunt“

### Ad Benedictus Antiphona.

Tra . di . tor au . . tem de . dit e . is si . gnum, di . cens: Quem o . scu . la . tus

fu . . . e . ro, i . . pse est, te . . . ne . . . te e . . . . . um.

## Feria VI in Parasceve.

## Respons. I.

O . mnes a . mi . ci me . . . . . i —

de . re . li . . que . . . . . runt me, et prae . va . lu .

e . . . . . runt in . si . di . an . . . . . tes — mi . . . . . hi: —

tra . . . . . di . dit me, quem di . li . ge . . . . . bam: —

✽ Et ter . ri . bi . li . bus o . . . . . cu . lis — pla . . . . . ga cru .

de . . . . . li per . cu . ti . en . tes, a . . . . . ce . to po . ta . . . . . bant — me —

**Fine.**

Vers.

In . ter in . i . . . . . quos

pro . . je . ce . . . . . runt me, et non pe . per . ce . . . runt

a . . . . . ni . mae me . . . . . ae . . . . .

Da capo  
Et terribilibus etc.

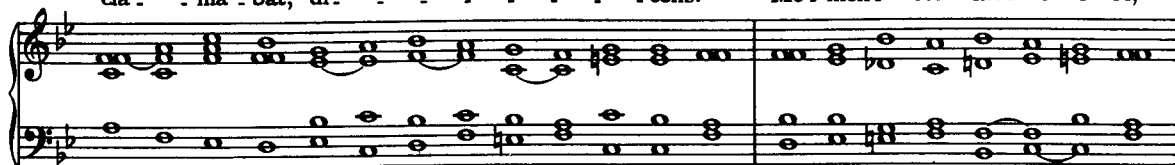
Respons. II.

Ve . lum tem . pli scis . . . . . sum . . . . . est . . . . .

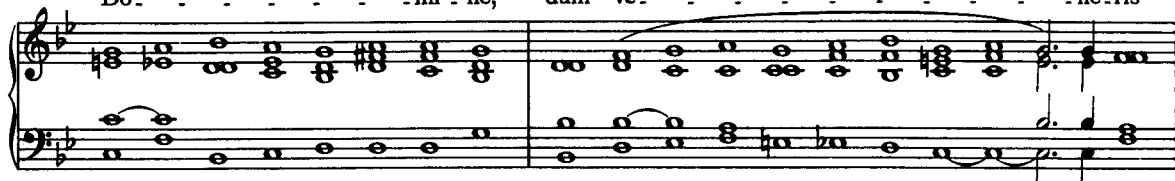
Et o . mnis ter . . . . . ra . . . . .

tre . . . . . mu . it . . . . . la . . . . . tro . . . . . de . . . . . cru . . . . . ce . . . . .

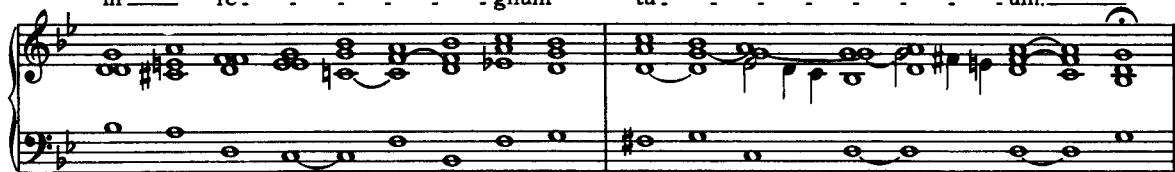
cla . . ma . bat, di . . . . . cens: Me . men . . to me . . . . i,



Do . . . . . mi . ne, dum ve . . . . . ne . ris



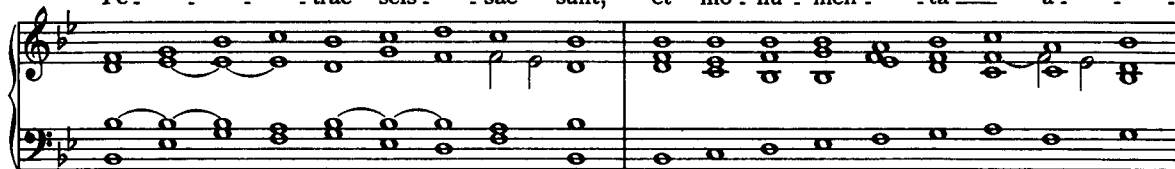
in — re . . . . . gnum tu . . . . . um.



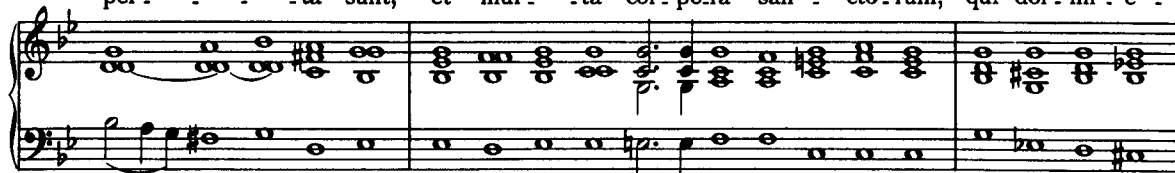
Fine.

Vers.

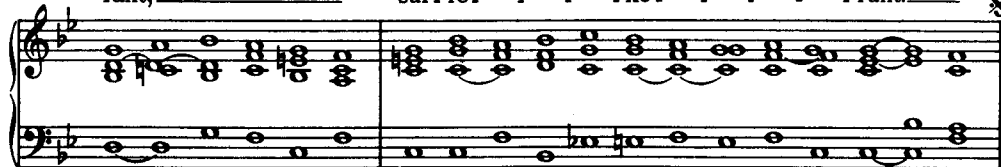
Pe . . . . . trae scis . . . . . sae sunt, et mo . nu . men . . ta — a . . . .



per . . . . . ta sunt, et mul . . ta cor . po . ra san . cto . rum, qui dor . mi . e .



rant, — sur . re . . . . . xe . . . . . runt. — §



Da capo

„Et omnis terra“

Respons. III.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a prominent melody in the right hand, often accompanied by chords in the left hand. The lyrics are written below the voice staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score consists of two measures, each containing a complex chordal texture with many beamed notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C) and consists of two measures. The first measure shows a treble staff with a melody of quarter and eighth notes, and a bass staff with a simple accompaniment. The second measure continues the melody and accompaniment.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The score is divided into two measures by a bar line. The first measure contains a series of chords and single notes, while the second measure continues the melody and accompaniment, ending with a final chord.

**Vers.**

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of two sharps. The accompaniment is written in a simple, folk-like style. The score is for a single system.

et la . . pi . des e . . le . . gi ex te, et ae . di . fi .

ca . . . vi tur . . . . . rim .

Da capo

„Quo modo conversa“

## Respons. IV.

Tam . . . quam ad la . tro . nem ex . i . stis cum gla . . . di . is et fu .

## Variante.

Tam . . . quam ad la . tro . nem ex . i . stis cum gla . . . di . is et fu . . . .

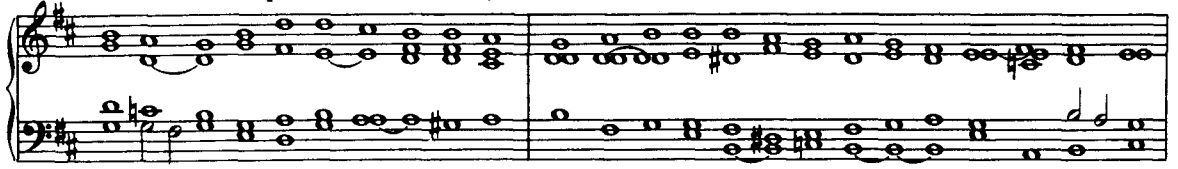
## Variante.

Tam . . . quam

. sti . bus com . pre . hen . . . de . re me : Quo . ti . . di . e a . pud vos e . . . ram

. sti . bus

in tem. . plo do. . cens, et non me te. . nu. . i. . stis:—



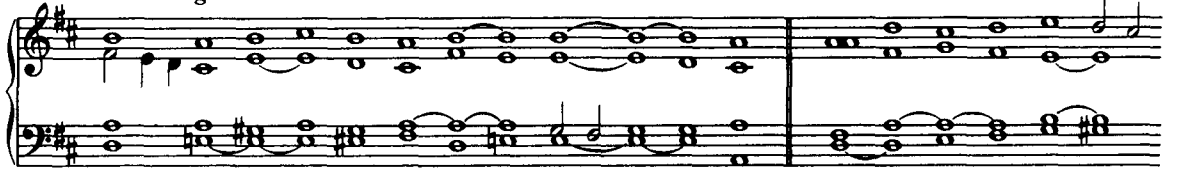
et ec. . ce fla-gel-la-tum du. . ci-tis ad cru. . ci. . .



fi. . gen. . . . . dum. —

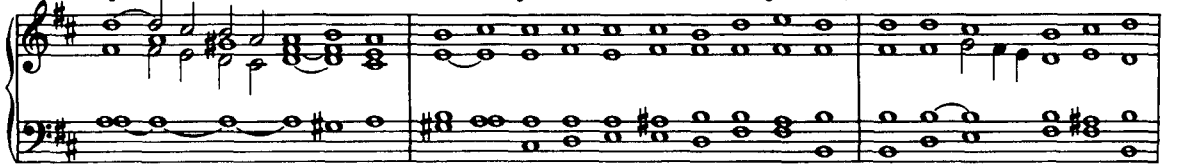
Vers.

Cum. . . . .



Fine.

que in. . je-cis-sent ma-nus in Je-sum, et te. . nu-is. .



sent e. . . um, di. . . . . xit ad e. . . . .



. . . os: Quo-ti. . di-e a-pud vos e. . . . . ram —



Da capo

„In templo“



## Respons. V.

Te . . . . . ne . brae fa . . . . . ctæ — sunt,

dum cru . ci . fi . xis . sent Je . . sum Ju . dae . . . . . i: —

et cir . ca ho . . . ram no . . . nam — ex . cla . . ma . . vit Je . . . . . sus

vo . . ce — ma . . . gna: De . . . us me . us, ut — quid — me —

de . re . . li . . . qui . sti? \* Et in . cli . na . . . to ca . . . . . pi . te

e . mi . . . . . sit spi . . . . . ri . tum. —

Fine.

## Vers.

Ex . cla . . . . . mans — Je . . . sus vo . . . ce ma . . gna, —

a . . . . it: — Pa . ter, in ma . nus tu . . as com . men . do spi . . . . .

ri . tum — me . . . . . um. —

Da capo

„Et inclinato capite“

## Respons. VI.

A . . . . ni . mam me . . . am di . le . . . . . ctam —

tra . . . . . di . di — in ma . . . . . nus in . i . .

quo . . . . . rum, et fa . . cta est — mi . . . . . hi —

Variante.

et fa . . . a est — mi . . . . . hi —

he-re. . di-tas me. . . . . a si. . cut le. . . . . o

he. . re. . di-tas me. . . . . a

in sil. . . va: et de-dit con-tra me vo-ces ad-ver-sa.

ri-us, di-cens: Congre-ga. . . . . mini, et pro-pe-ra. . . . . te

ad de-vo-ran. . . . . dum il-lum: po-sue-runt me

in de-ser. . . to so-li-tu. . . . . di-nis,

et lu. . . . . xit su-per me omnis ter. . . . . ra:

\* Qui . . a non est in . ven . tus qui me a . gno . . . . . sce . ret —

et fa . . . . . ce . ret — be . . . . . ne —

Fine.

Vers.

In . . . sur . rex . e . . . . . runt —

in — me — vi . . . ri abs . que — mi . se . . ri . cor . . . . di . a , —

et — non pe . per . ce . . . runt a . . . . . ni . mae

me . . . . . ae .

Da capo

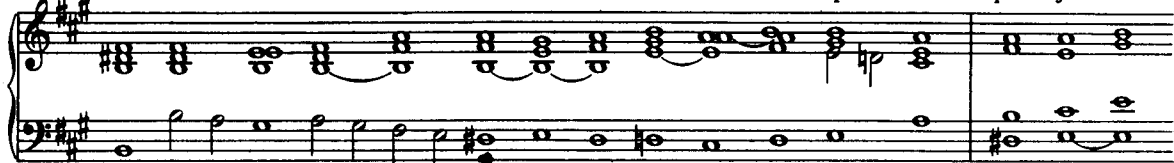
„Quia non est inventus“

## Respons. VII.

Tra-di-de-runt me\_\_\_\_\_ in ma-nus im-pi-o- - - -rum,



et in-ter in- - - i- - - - - quos pro-je- - -



ce- - - - - runt me, et non pe- - -



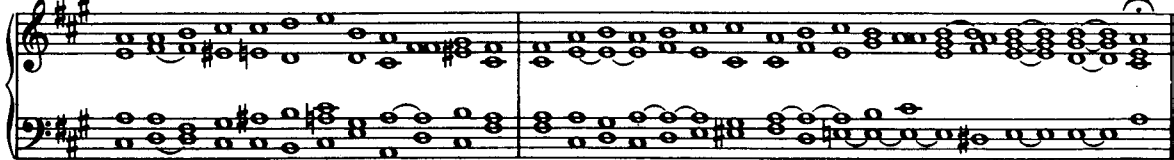
per-ce- - - - - runt a- - - - - ni-mae me-ae:—



con-gre-ga- - - - ti sunt ad-ver-sum me\_\_\_\_\_ for- - - - tes:—



Et si-cut gi-gan- - - tes ste-te- - - runt con- - - - tra me.



Fine.

## Vers.

A - li - e . . . . . ni — in - sur - re . . . . .

xe . . runt — ad ver - sum — me, — et for - tes quae - si - e . . runt

a . . ni - mam — me . . . . . am. — %

Da capo

„Et sicut gigantes“

## Respons. VIII.

Je . . . . . sum tra . . . . . didit im . . . . . pi - us —

sum . . mis prin - ci . . . . . pi - bus — sa . . cer - do . . . . .

. . . . . tum, et se - ni - o - ribus po . . . . . puli: —

Pe - trus au - tem - se - que -

ba - tur e - um a lon - ge, ut vi - de - ret

## Vers.

fi - nem. Ad - du - xe - runt

## Fine.

au - tem e - um ad Ca - i - pham prin - ci - pem sa - cer -

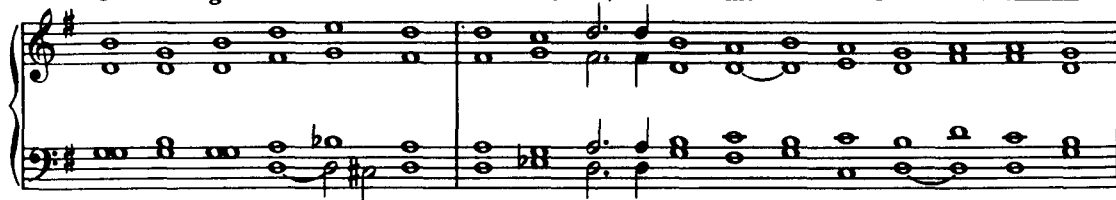
do - tum, u - bi Scri - bae et Pha - ri - sae - i

con - ve - ne - rant. §

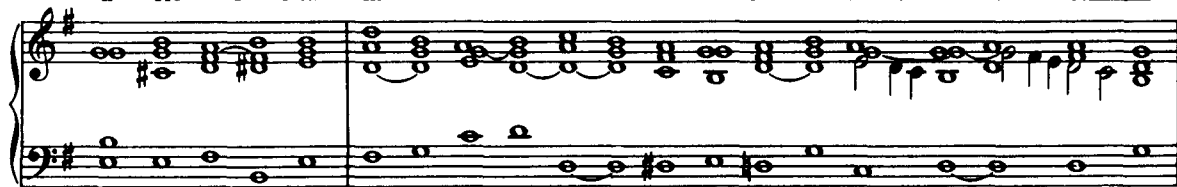
Da capo  
„Petrus autem“

# Respons. IX.

Ca - li - ga - ve - runt o - cu - li me - i



a fle - tu me - o:



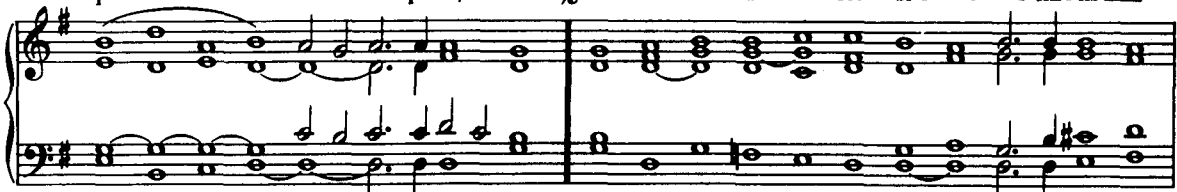
qui - a e - lon - ga - tus est a me, qui con - so - la -



ba - tur me. Vi - de - te o - mnes



po - pu - li, Si est do - lor si - mi - lis





si . . . cut do . . . lor — me . . . . . us. —

Fine.

Vers.

O — vos o . mnes, — qui tran . si . . tis per — vi . am, —

at . ten . di . te — et vi . de . . . . . te. — %

Da capo

„Si est dolor similis“  
*quo finito repetitur Respons.*  
 „Caligaverunt oculi mei“  
*usque ad Vers. „si est dolor similis“*

Ad Benedictus Antiphona.

Po . su . e . . . . runt su . per ca . put e . . . . jus causam ip . si . us scri . ptam.

Je . . sus Na . za . . re . . . . . nus, Rex — Ju . dae . . . . o . . . . rum.

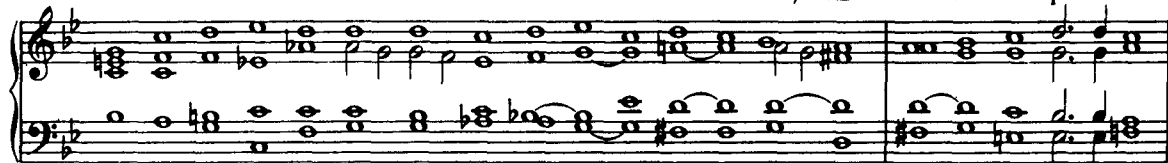
Sab<sup>o</sup> Maj. Hebd. (Sabbato sancto).

## Respons. I.

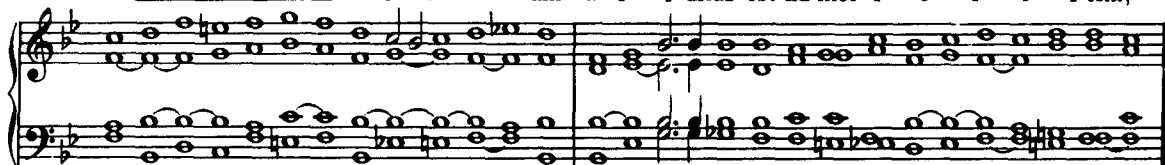
Sic - ut o - . vis ad oc - ci - . si - o - nem du - ctus — est, —



et dum ma - le tra - cta - . re . . . . . tur, — non — a - pe - ru - it



os — su . . . . . um tra - . ditus est ad mor . . . . . tem,



§ Ut vi - vi - fi - ca - . . . . . ret — po - . . . . . pu -



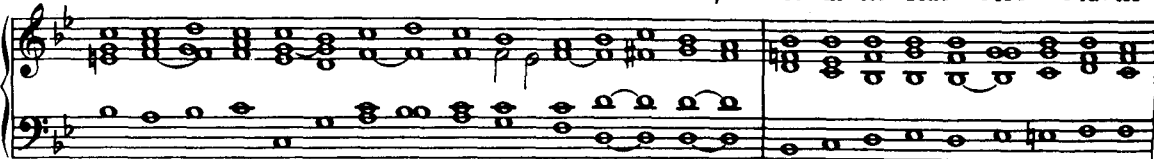
## Vers.

lum — su . . . . . um. Tra - . . . . . di - dit



## Fine.

in mor - tem a . . . . . ni - mam su . . . . . am, — et in - ter sca - . le - . ra - tos



re . . . . . pu . ta . . . . . tus est. %

Da capo  
„ut vivificaret“

## Respons. II.

Je . ru . sa . lem, sur . . . . . ge, et ex . . . . . u . e

ve . . . . . sti . bus — ju . . cun . di . ta . . . . .

. . . . . tis: — in . du . e . re ci . ne . re —

et ci . li . . . . . ci . o, % Qui . a in — te oc . . . . . ci . . sus est —

Sal . . va . . tor Is . . . . . ra . el. —

Fine.

## Vers.

De . . . . . duc— qua . si tor . ren . tem la . crymas et non ta . . ce . at



NB

pu . pil . la o . . cu . li tu . . . . . i . . . . . %

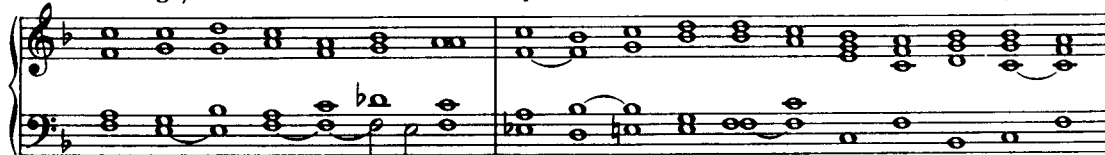


Da capo

„quia in te“

## Respons. III.

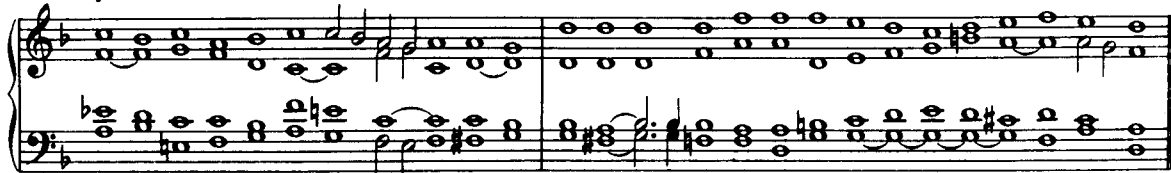
Plan . ge, ————— qua . . . si vir . . . . . go —



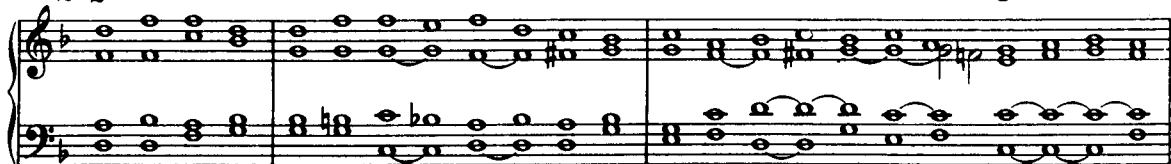
plebs ————— me . . . . . a : ————— u . lu . la . . . . . te, —



pa . sto . . . . . res — in ci . ne . re et ci . li . . . . . ci . o :



% Qui . a ve . nit di . es Do . . . . . mi . ni ma . . . . . gna, —————



NB Hier steht im MS. ein NB (Blaustift), offenbar weil der Meister fand, daß er Noten und Worte des Resp. („per diem et noctem“) überschen hatte.

et a - ma - - - - - ra - val - - - - - de.

Fine.

## Vers.

Ac - cin - gi - te - - - - - vos, sa - cer - do - - - - - tes,

et plan - gi - te, mi - ni - - - - - stri al - ta - - - - - ris,

as - pèr - gi - te - - - - - vos - ci - - - - - ne - re. %

Da capo

„quia venit“

## Respons. IV.

Re - ces - - - - - sit pa - - - - - stor no - - - - - ster,

fons a - - - - - quae - - - - - vi - - - - - vae, - - - - - ad cu - jus tran - - - - - si - tum

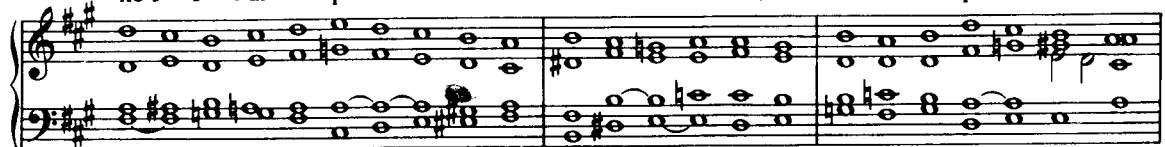
sol ob.scu.ra. . . . tus est. — § Nam et il.le ca. . . . ptus est,—



qui ca.pti.vum te. . . ne.bat pri.mum ho. . . . . mi.nem:



ho. . . di.e por. . . . tas mor. . . . tis,— et se.ras pa. . . ri.ter



Sal.va.tor no. . . . ster dis. . ru. . . . . pit.—



Fine.

Vers.

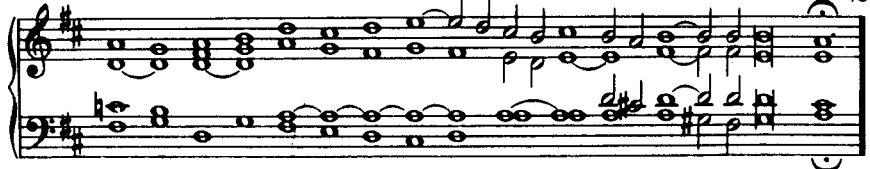
De. . . . . stru.xit— qui. . dem clau. . . . stra



in. . fer. . . . ni,— et sub.ver.tit po.ten.ti.as—



di.a. . . . . bo.li.— §



Da capo

„Nam et ille captus est“

# Respons. V.

O vos o mnes, qui tran-si-tis per vi - - - am, at-ten - di-te

et vi-de-te, § si est do-lor si - - - - - mi-lis

si - - - cut do-lor me - - - - - us.

Fine.

## Vers.

At-ten - - - - - di-te, u - ni - ver -

si po - - - pu-li, et vi-de-te do-lo - - - - - rem

me - - - - - um. §

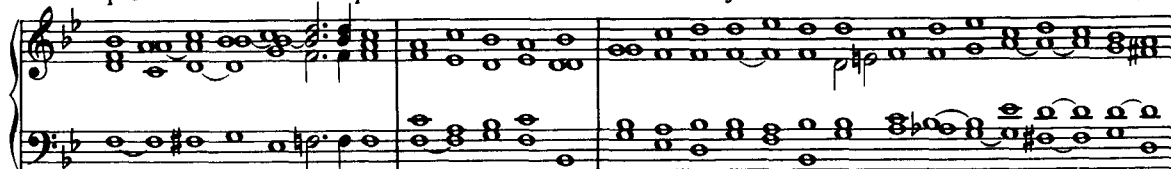
Da capo  
„Attendite“

## Respons. VI.

Ec . . . . ce quo.mo.do mo . . ri.tur ju . stus, et ne . . . . mo

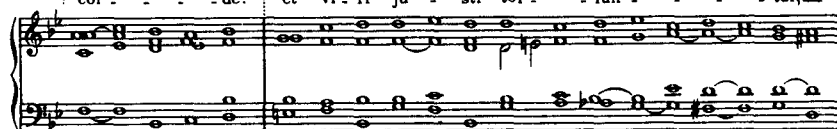


per . . . . cipit cor . . . . de: et vi . ri ju . sti tol . . lun . . . . tur,



cor . . . . de: et vi . ri ju . sti tol . . lun . . . . tur, —

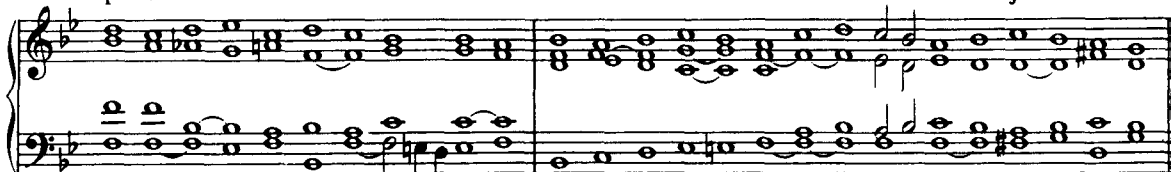
Variante.



et ne . . . . mo con . . . . si . . . . de.rat: a fa . cie i . ni .



qui . ta . . . . . tis sub . la . . . . . tus est ju . . stus:



§ Et e . . . rit in pa . . . . ce me . mo . ri . a e . . . . jus. —



Fine.



## Vers.

Tam . . . . . quam a . . . . . gnus co . ram ton . den . te se

ob . mu . tu . it, et non a . pe . . . . . ru . it os . su . . . . . um:—

de an . gu . sti . a, et de ju . di . ci . o ————— su . bla . . . . . tus est. —

Da capo

„Et erit“

## Variante.

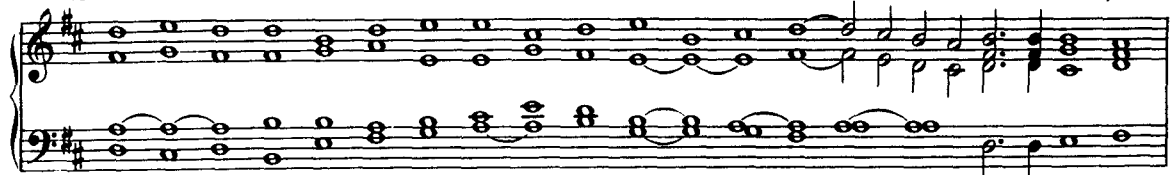
de an . gu . sti . a, et de ju . di . ci . o —————

## Respons. VII.

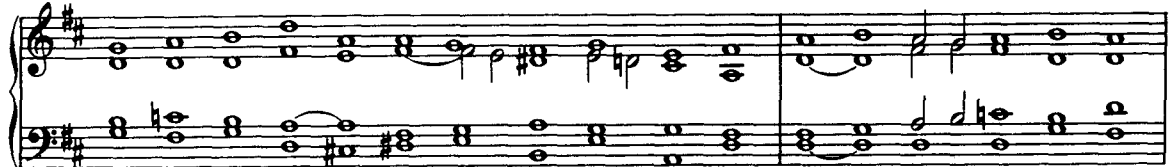
A . sti . te . . . . . runt re . ges ter . . . . . rae, — et ——— prin . ci .

pes con . ve . . ne . . . . . runt in ——— u . . . . . num, —

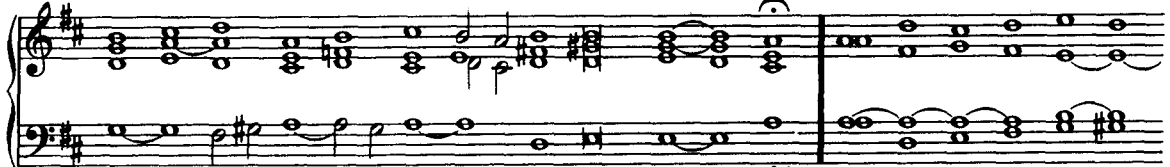
% Ad . . . ver . . . sus do . . . . . mi-num,



et ad . . . . . ver . . . . . sus Chri . . . . . stum

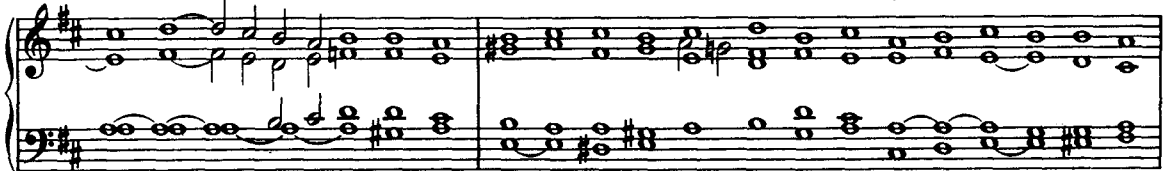


e . . . . . jus. Vers. Qua . . . . .



Fine.

. . . . . re fre . mu . e . . . . . runt gen . . . . . tes,



et po . . pu - li me . di - ta . . . . . ti sunt in . . . . .



a . . . . . ni - a?

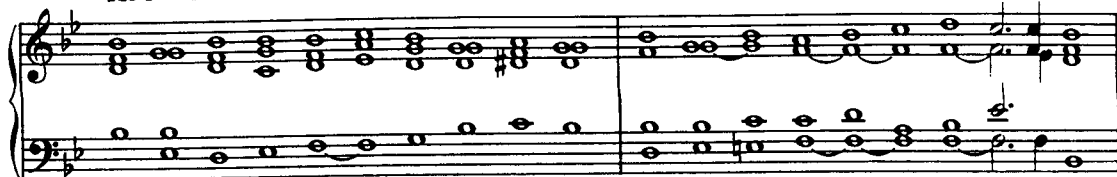


Da capo

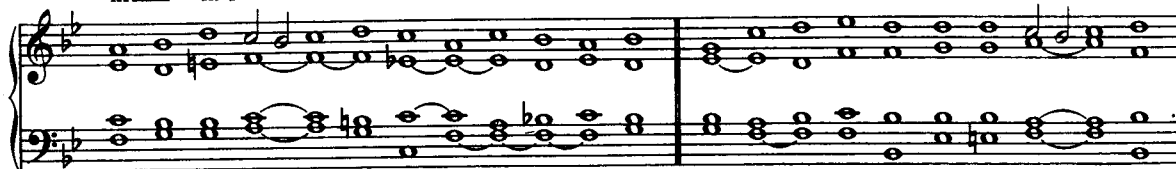
„Ad-versus Dominum“

## Respons. VIII.

Ae . . . sti . ma . . . . tus sum cum de . . . scen . . . den . ti . bus



in — la . . . . . cum: % Fa . . . ctus sum si . . . cut

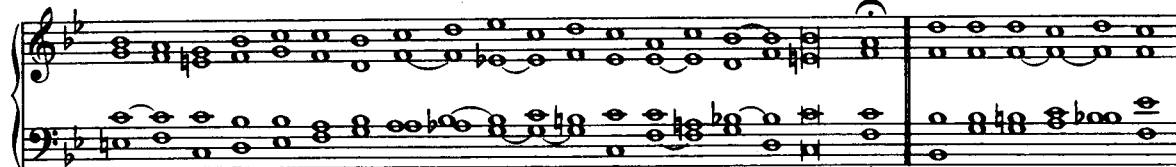


ho . . . . . mo — si . . . ne — ad . ju . to . . . ri . o , in . . ter



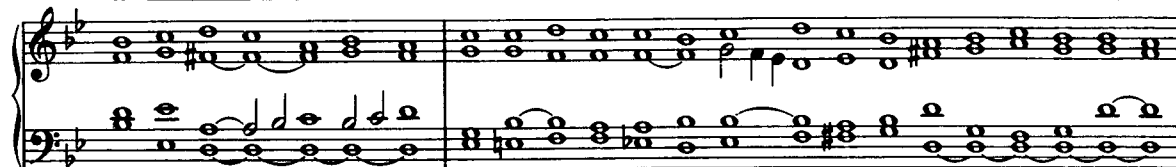
## Vers.

mor . . . tu . os — li . . . ber . . . Po . su . e . . . runt

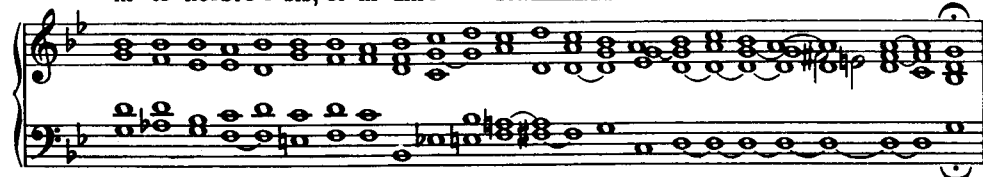


Fine.

me — in la . . cu in . . fe . . ri . o . . . . . ri , —



in te . ne . bro . sis , et in um . . bra — mor . . . . . tis . —

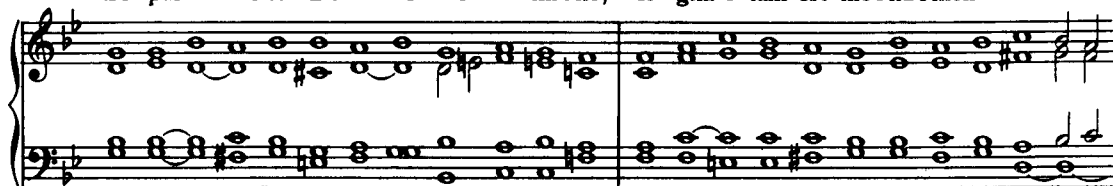


Da capo

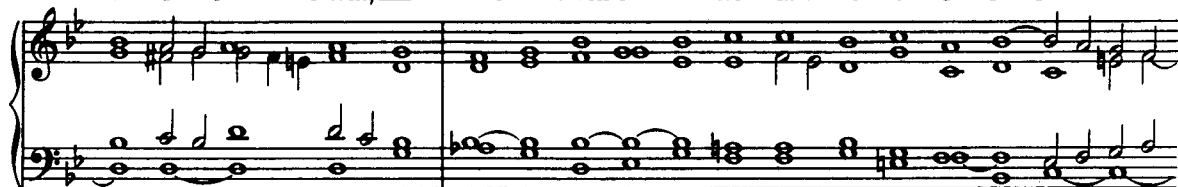
„Factus sum“

## Respons. IX.

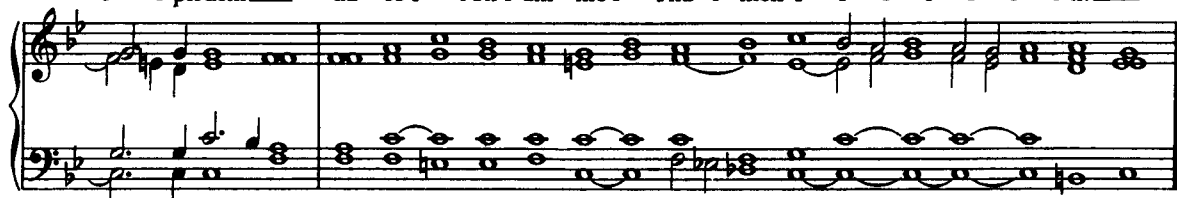
Se - pul - to Do - mi - no, si - gna - tum est mo - nu - men -



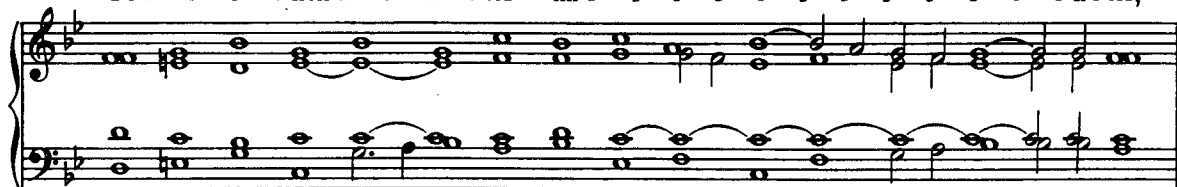
- tum, — vol - ven - tes la -



- pi - dem — ad os - sti - um mo - nu - men - ti: —



§ Po - nen - tes mi - li - tes,



qui cu - sto - di - rent — il - lum. —



Fine.

## Vers.

Ac - ce - den . . . . . tes prin - ci - pes sa - cer - do - tum



ad Pi . la . . . . . tum, pe - ti - e . . . . .



. . . . . runt il . . . . . lum. %

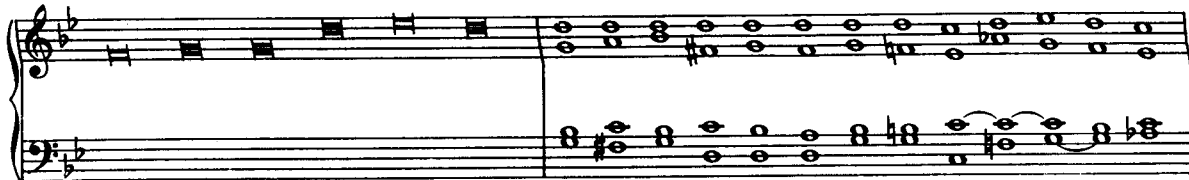


Da capo

„Ponentes milites“

## Ad Benedictus Antiphona.

Mu . . . li . . . e - res se - den - tes ad mo - nu - men - tum



la . . men . ta - ban . . . tur, flen . . . tes Do . . . mi - num.



## In officio defunctorum.

## Respons. I.

Cre . do quod Re-dem-ptor me . . . . us vi . . . . vit, —

## Variante.

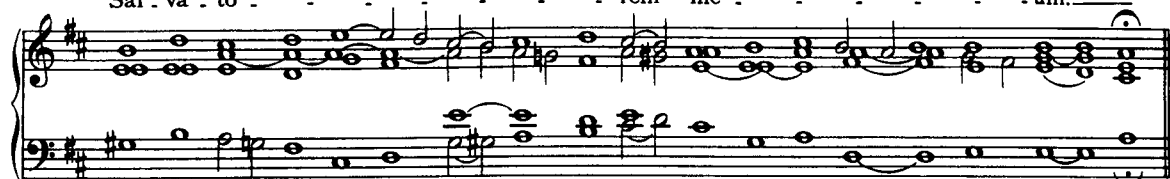
Cre . do quod Re-dem-ptor me . . . . us vi . . . . vit —

et in no . vis . simo di . . . . e — de ter . ra —

sur-re-ctu . . . . rus sum: — Et in car . ne

me . . . . a — vi . de . . bo De . . . . um —

Sal . va . to . . . . . rem me . . . . . um .



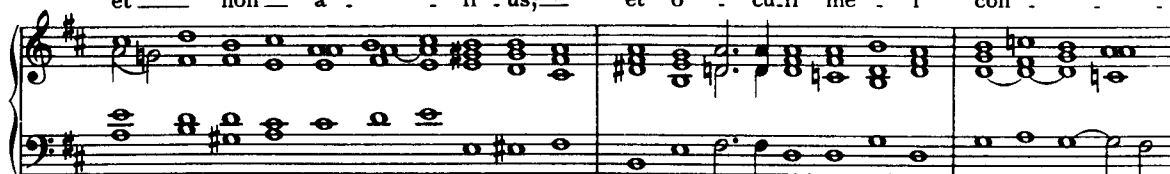
Fine.

Vers.

Quem vi . su . . . . . rus sum e . go ip . se —



et — non — a . . . li . us, — et o . cu . li me . i con . . .



spe . . . . . ctu . . . . . ri sunt. §

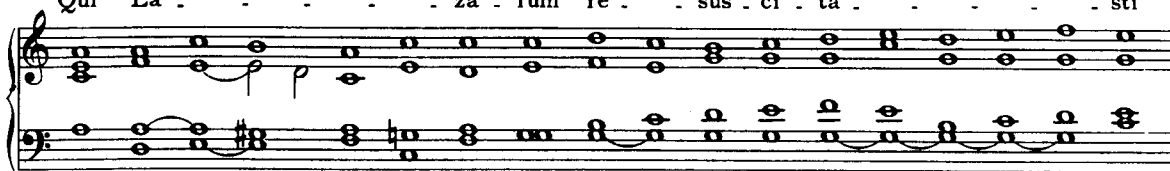


Da capo

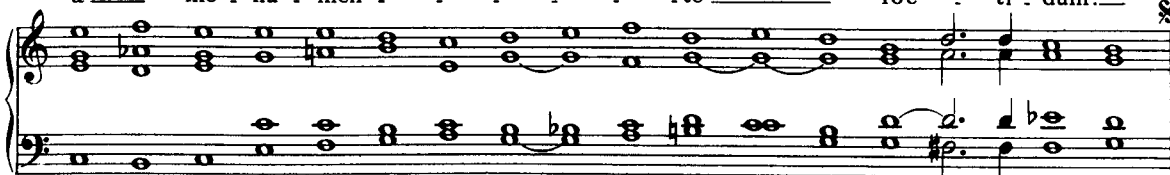
„Et in carne“

Respons. II.

Qui La . . . . . za . rum re . . sus . ci . ta . . . . . sti



a — mo . nu . men . . . . . to — — — — — foe . ti . dum: — §



Tu e . . . is, Do . . . mi.ne, do . na re . . . qui . em,—

et lo . cum in dul . . gen . . . ti . ae.—

Fine.

## Vers.

Qui ven . tu . rus es ju . di . ca . re vi . vos et mor . tu . os,—

et sae . . . culum per i . . . gnem.— %

Da capo  
„Tu eis“

## Respons. III.

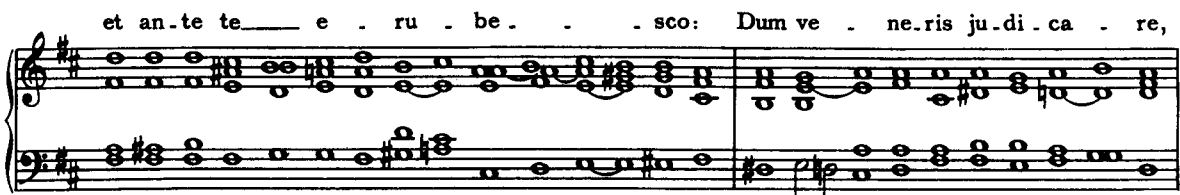
Do . . . mi.ne, quan . . do ve . . . ne.ris ju . di . ca . .

re ter . ram, u . bi me ab . scon . . . dam a vul . . tu—





## Vers:



Re . . . qui . . . em ae . . . ter . . . nam do . . . na e . . . . is,

Do . . . . mi ne: et lux per pe . tu a lu . . . ce at

e . . . . is. Qui . . . a pec .

ca . . . . vi ni mis in vi ta me . . . . a.

### Respons. IV.

Me men . to me . . . i, De . . us, qui a ven tus est vi . ta

me . . . . a. Nec ad . spi . ci at me

## Vers.

vi. . sus ho. . . . . mi. . nis. De\_ pro. . . fun. dis

Fine.

cla.ma.vi\_ ad\_ te, Do. . . . mi.ne, Do. mi.ne, ex.au. . . . di\_

vo. . . cem\_ me. . . . . am.

Da capo  
„Nec adspiciat“

## Respons. V.

He. . . i mi. . . hi, Do. . . . . mi.ne,

qui. a pec. ca. . . vi ni. . . mis\_ in vi. . . ta\_ me. . .

. . . . . a!\_ Quid fa. ci.am mi. . . . ser?\_

U. . . . . bi fu. . . . . gi. . am, —

ni . si ad — te, De. . . us me. . . . . us? —

♫ Mi . se. . . re. . . re me. . . i, dum ve. . . ne . ris in no . vis . si .

mo — di. . . . e. — Vers. A. . . . . ni . ma me. . a —

Fine.

tur . ba. . . ta — est — val. . . . . de, — sed tu, Do. . mi . ne,

suc. . . . cur . re — e. . . . . i. —

Da capo  
„Miserere mei“

# Respons. VI.

Ne re. cor. de. . . . . ris pec. . . ca. ta me. . . . . a,

Do. . mi . ne, — § Dum ve. . . . . ne. ris ju. di. ca. . . . . re

sae. . . . . cu. lum per — i. . . . . gnem. —

Fine.

## Vers.

Di. . . . . ri. ge, — Do. . . . . mi. ne

De. . . . us me. . . . us, — in con. spe. ctu tu. . . . . o

vi. am — me. . . . . am. — §

Da capo  
„Dum veneris“

Re. . . qui. em— ae. . ter. . . . nam do. na e. is, Do. . . . mi. ne,—

et lux per. pe. tu. a lu. . . ce. at e. . . . is.—

Da capo  
„Dum veneris“

### Respons. VII.

Pec. can. tem me quo. . . . ti. di. e,— et non me poe. ni.

ten. . . tem,— ti. mor— mor. tis con. . . . tur. bat me:—

Qui. . a in in. fer. . . no nul. la est re. dem. pti. o, mi. se. re. re

me. . . . i, De. . . us, et sal. . . . va me.—

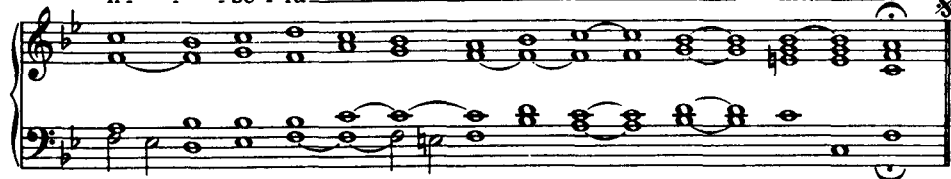
Fine.

## Vers.

De . us, in no.mi.ne tu . o, sal . vum me \_\_\_\_ fac, et in vir-tu-te tu . a



li . . . be . ra \_\_\_\_ me. \_\_\_\_ §

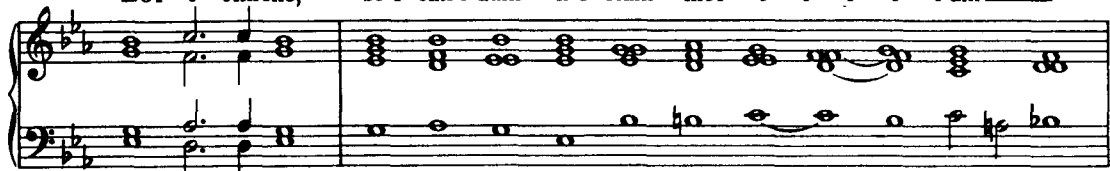


Da capo

„Quia in inferno“

## Respons. VIII.

Do . . . mi.ne, se . cun . dum a . ctum me . . . . . um \_\_\_\_



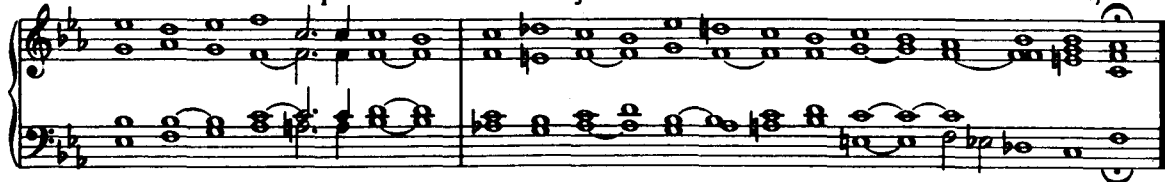
no . . . li me ju . di . ca . . . . . re; \_\_\_\_



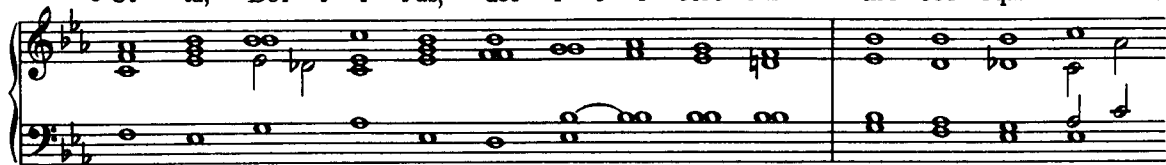
ni . hil dignum in con.spe.ctu tu . . . . . o e . . . gi: \_\_\_\_ i . . . . de .



o de . . . . pre.cor \_\_\_\_ ma . je . sta . . . tem tu . . . . . am, \_\_\_\_



Ut tu, De . . . us, de . . . le . as in . i . qui . ta . . .



tem me . . . . . am.



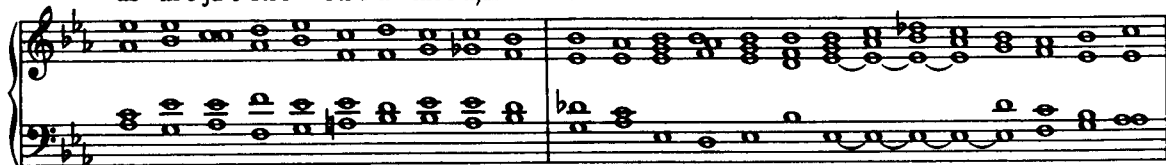
Fine.

Vers.

Am . . . . . pli . us la . . va me, Do . mi . ne,



ab in . ju . sti . ti . a me . a, et a de . li . cto me . . . . . o



mun . . . . . da me.



Da capo  
„Ut tu, Deus“

Respons. IX.

Li . be . ra me, Do . . . . . mi . ne,





de . . . . . vi . . . . . is in . fer . . . . . ni, —

qui por . . . tas ae . . . re . as con . . . fre . . . . gi . . . sti: —

et vi . . . si . ta . . . . . sti — in . fer . . . . .

. . . . . num, — ut vi . . . de . . . . . rent te: —

♫ Qui e . . . rant in poe . . . . . nis te . . . ne . .

bra . . . . . rum. —

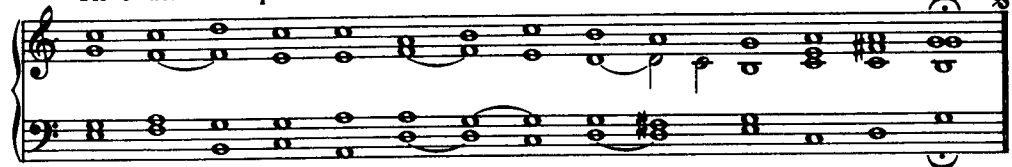
Fine.

## Vers.

Cla-man-tes— et di-cen- . . . tes:— Ad-ve- . . . . ni-sti—



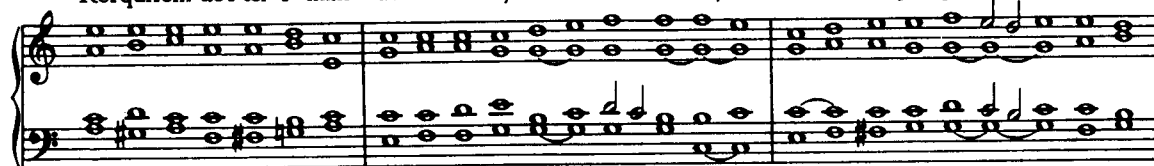
Re-dem- . ptor no- . . . . . ster.—



Da capo  
„Qui erant“

## Vers.

Re-qui-em ae-ter-nam do-na e-is, Do- . . . mi-ne,— et lux per-pe- . tu-a



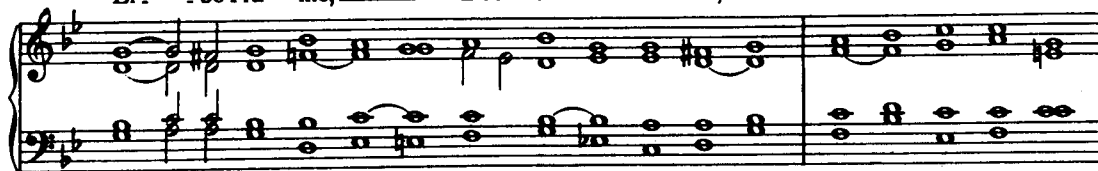
lu-ce-at e- . . . . . is.—



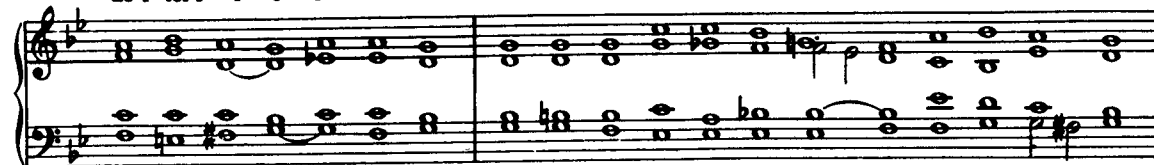
Da capo  
„Qui erant“

## Respons. IX. (Bis)

Li-be-ra me,— Do- . . . mi-ne,— de— mor-te



ae-ter- . . . . na— in di-e il-la— tre- . . . men-da:—



♩ Quan . do coe . . . li mo . . . ven . di sunt et ter . . . . ra: \_\_\_\_\_

Dum ve. . . . . ne ris

ju . di . . ca . . . . . re    sae . . cu . lum per . . i . gnem . . .

**Vers.**

Tre-mens fa-ctus sum e-go, et ti-me-o, dum di-scus-si-o ve-ne-rit,

**Variante.**

Tre - mens fa - ctus sum e - go, et ti - - me - o, dum di - scus - si - o ve - ne - rit,

at - que ven - tu - ra i - ra.

Da capo  
„Quando coeli“

at - que ven - tu - ra i - ra.

Da capo  
„Quando coeli“

## Vers.

Di - es i - rae, di - es il - la ca - la - mi - ta - tis et mi - se - ri - ae,

di - es ma - gna et a - ma - ra val - de.

Da capo  
„Dum veneris“

## Vers.

Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

et lux per - pe - tu - a lu - ce - at e - is

Libera nos....



# Te Deum laudamus I

für gemischten Chor mit Orgel und mit Blechinstrumenten  
und Pauken ad lib.

Franz Liszt.  
(1853)

Sopran und Alt.

Tenor und Baß.

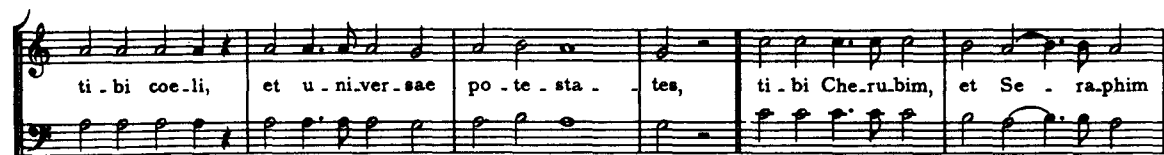
2 Hörner in C.

2 Trompeten in C.

Tenor- und  
Baß-Posaune.

Pauken in C u. E.

Orgel.



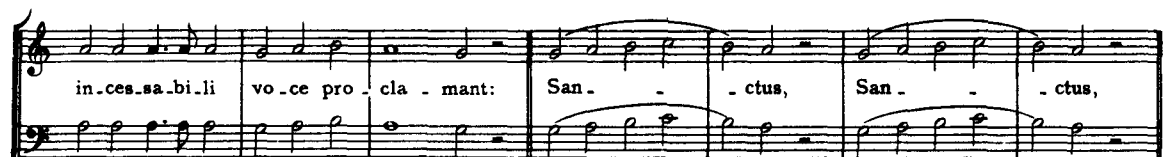
ti - bi coe - li, et u - ni - ver - sae po - te - sta - tes, ti - bi Che - ru - bim, et Se - ra - phim



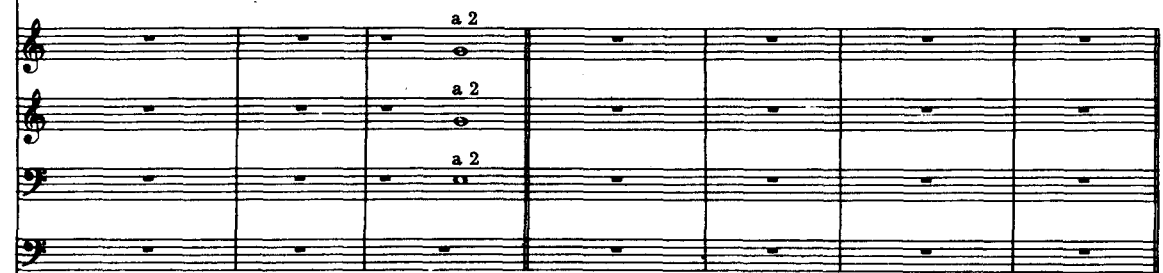
a 2



(sempre legato)



in - ces - sa - bi - li vo - ce pro - cla - mant: San - ctus, San - ctus,



a 2



San-ctus Do-mi-nus De-us Sa-baoth. Ple-ni sunt coe-li, et ter-ra

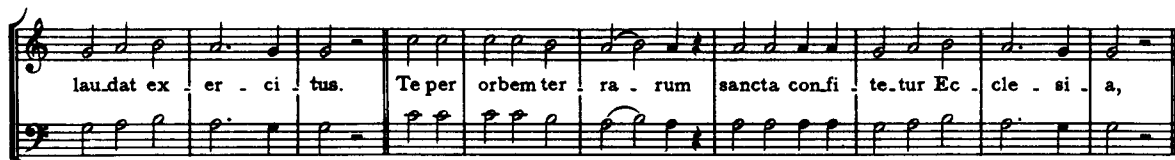
a 2

#8

ma-je-sta-tis glo-ri-ae tu-ae. Te glo-ri-o-sus A-po-sto-lo-rum cho-rus,

a 2

#8





Pa - - - trem im-men-sae ma-je - sta-tis, ve-nerandum tu - um ve - rum,

a 2

a 2

et u-nicum Fi - li-um; sanctum quoque Pa-ra-cli-tum Spi-ri-tum. Tu Rex glo-ri-ae, Christe,

a 2

a 2

tu Pa - tris em - pi - ter - nus es Fi - li - us. Tu ad li - be - ran - dum sus - cep - tu - rus

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "tu Pa - tris em - pi - ter - nus es Fi - li - us. Tu ad li - be - ran - dum sus - cep - tu - rus". The middle two staves are piano accompaniment. The piano part begins with a series of chords and moving lines in both hands, with a repeat sign at the end of the first measure. The vocal line enters in the second measure and continues through the system.

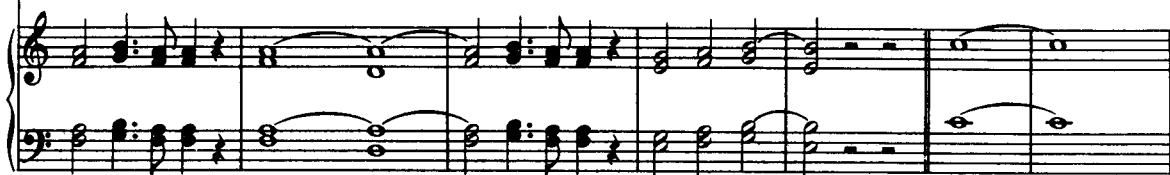
ho - mi - nem, non hor - ru - i - sti Vir - gi - nis u - te - rum: Tu, de - vi - cto mor - tis a -

The second system of the musical score continues the vocal and piano parts. The vocal line has lyrics: "ho - mi - nem, non hor - ru - i - sti Vir - gi - nis u - te - rum: Tu, de - vi - cto mor - tis a -". The piano accompaniment continues with similar harmonic and melodic patterns, including a repeat sign in the first measure of the piano part. The system concludes with a final chord in the piano part.

cu - le - o, a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum. Tu ad dex - te - ram



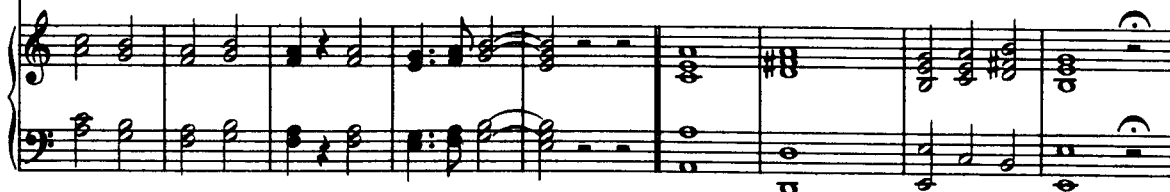
a 2



De - i se - des, in glo - ri - a Pa - tris, ju - dex cre - de - ris es - se ven - tu - rus.



a 2



*Lento.*

Sopran.  
Alt.  
Tenor.  
Baß.  
Tenor  
I. II.  
Baß  
I. II.

Te er - go quae - su - mus, tu - is fa - mulis sub - ve - ni, quos pre - ti -

*p*

*Lento.*

o - so san - gui - ne re - de - mi - sti, ae - ter - na fac cum

o - so san - gui - ne re - de - mi - sti, ae - ter - na fac cum

*cresc.*

San - ctis tu - is in glo - ri - a nu - me - ra - ri. Sal - vum fac

*cresc.*

San - ctis tu - is in glo - ri - a nu - me - ra - ri. Sal - vum fac

*cresc.*

po - pu - lum tu - um, Do - mi - ne: et be - ne - dic hae - re - di - ta - ti

tu - ae. Et re - ge e - os: et ex - tol - le il - los us - que in ae -

ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te.

ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te.

Et lau - da - mus no - men tu - um in sae - cu - lum, et in sae - cu - lum sae - cu - li.

*ff* *a 2*

*ff*

Dig - na - re, Do - mi - ne, di - e i - sto si - ne pec - ca - to nos cu - sto - di - re.

*a 2*

*ff*

Mi-se-re-re no-stri, Do-mi-ne: mi-se-re-re no-stri. Fi-at mi-se-ri-

a 2

a 2

cor-di-a tu-a, Do-mi-ne, su-per nos, quem ad-modum spe-ra-vi-mus in te.

In te, Do.mi.ne, spe.ra - - vi: non con.fun.dar in ae.ter - - - num.

a 2

a 2

Pedal.



# Te Deum laudamus II

Hymnus S. Ambrosii et Augustini  
für Männerchor mit Orgelbegleitung.

Franz Liszt.  
(1859.)

Intonatio.

Tenor. Te De - um lau - da - mus: Te Do - mi - num con - fi -

Baß.

Orgel.

Pedal.

te - mur. Te ae - ter - num Pa - trem omnis ter - ra ve - ne - ra - tur.

rit. - - -

rit. - - -

rit. - - -

Ti . . bi omnes An . . ge . li, ti . bi coe . li, et u . ni . ver . sae po . te .

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Ti . . bi omnes An . . ge . li, ti . bi coe . li, et u . ni . ver . sae po . te .". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

sta . . tes, ti . . bi Che . ru . bim, et Se . . raphim in . ces . sa . bi . li

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are: "sta . . tes, ti . . bi Che . ru . bim, et Se . . raphim in . ces . sa . bi . li". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

vo . ce pro . cla . mant: San . . . ctus, San . . . ctus,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are: "vo . ce pro . cla . mant: San . . . ctus, San . . . ctus,". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

San - - - ctus Do - mi - nus De - us Sa - ba - oth.

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has lyrics: "San - - - ctus Do - mi - nus De - us Sa - ba - oth." The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

The piano accompaniment for the first system, showing the right and left hand staves. The right hand plays a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand provides a more rhythmic foundation with eighth and sixteenth notes.

Ple - - ni sunt coe.li, et ter - - ra ma - je - sta - tis glo - ri - ae tu - ae.

The second system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has lyrics: "Ple - - ni sunt coe.li, et ter - - ra ma - je - sta - tis glo - ri - ae tu - ae." The piano accompaniment continues the complex, flowing melody from the first system.

The piano accompaniment for the second system, showing the right and left hand staves. The right hand continues the complex, flowing melody, while the left hand provides a rhythmic foundation.

Te - glo - ri - o - - sus A - po - sto - lo - rum cho - rus,

The third system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has lyrics: "Te - glo - ri - o - - sus A - po - sto - lo - rum cho - rus,". The piano accompaniment continues the complex, flowing melody.

The piano accompaniment for the third system, showing the right and left hand staves. The right hand continues the complex, flowing melody, while the left hand provides a rhythmic foundation.

te Prophe - ta - rum lau - da - bilis nu - me - rus, te Mar - ty - rum can - di -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "te Prophe - ta - rum lau - da - bilis nu - me - rus, te Mar - ty - rum can - di -". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

da - tus laudat ex - er - ci - tus. Te per orbem ter - ra - rum sancta

The second system continues the musical score. The vocal line has the lyrics: "da - tus laudat ex - er - ci - tus. Te per orbem ter - ra - rum sancta". The piano accompaniment continues with similar harmonic support, including chords and a steady bass line.

con - fi - te - tur Ec - cle - si - a, Pa - trem im - men - sae ma - je -

The third system concludes the musical score on this page. The vocal line has the lyrics: "con - fi - te - tur Ec - cle - si - a, Pa - trem im - men - sae ma - je -". The piano accompaniment provides harmonic support with chords and a steady bass line.

sta - tis, ve - ne - ran - dum tu - um ve - rum, et u - ni - cum Fi - li - um;

The first system consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves). The vocal line begins with a half note 'sta' followed by a dotted half note 'tis', then a half note 've' followed by a dotted half note 'ne', then a half note 'ran' followed by a dotted half note 'dum', then a half note 'tu' followed by a dotted half note 'um', then a half note 've' followed by a dotted half note 'rum', then a half note 'et' followed by a dotted half note 'u', then a half note 'ni' followed by a dotted half note 'cum', and finally a half note 'Fi' followed by a dotted half note 'li' followed by a dotted half note 'um'.

san - ctum quoque Pa - ra - cli - tum Spi - ri - tum.

The second system continues the vocal line and piano accompaniment. The vocal line begins with a half note 'san' followed by a dotted half note 'ctum', then a half note 'quo' followed by a dotted half note 'que', then a half note 'Pa' followed by a dotted half note 'ra', then a half note 'cli' followed by a dotted half note 'tum', then a half note 'Spi' followed by a dotted half note 'ri', and finally a half note 'tum'.

Tu Rex glo - ri - ae, Chri - ste, tu Pa - tris sem - pi -

The third system continues the vocal line and piano accompaniment. The vocal line begins with a half note 'Tu' followed by a dotted half note 'Rex', then a half note 'glo' followed by a dotted half note 'ri', then a half note 'ae', then a half note 'Chri' followed by a dotted half note 'ste', then a half note 'tu' followed by a dotted half note 'Pa', then a half note 'tris', and finally a half note 'sem' followed by a dotted half note 'pi'.

ter-nus es Fi-li-us. Tu ad li-be-ran-dum sus-cep-tu-rus ho-mi-nem, non

hor-ru-i-sti Vir-gi-nis u-te-rum: Tu, de-vi-cto mor-tis a-cu-le-o,

a-pe-ru-i-sti cre-den-ti-bus re-gna coe-lo-rum. lo-rum. Tu ad dex-te-ram

De-i se-des in glo-ri-a Pa-tris, ju-dex cre-deris es-se ven-tu-rus.

Te er-go quae-su-mus, tu-is fa-mu-lis sub-ve-ni: quos pre-

-ti-o-so san-gui-ne re-de-mi-sti, ae-ter-na fac cum San-ctis in

\*) „tuis“ ist hier weggelassen; vielleicht statt der Bindungen zu singen Sanctis tuis“?

glo - ri - a au - me - ra - - ri. Sal - - vum fac po - pulum tu - um, Do - mi -

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "glo - ri - a au - me - ra - - ri. Sal - - vum fac po - pulum tu - um, Do - mi -". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a series of chords and arpeggiated figures.

ne: et be - ne - dic hae - re - di - ta - ti tu - - ae. Et re - ge e -

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "ne: et be - ne - dic hae - re - di - ta - ti tu - - ae. Et re - ge e -". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with chords and arpeggiated figures.

os: et ex - tol - le il - los us - que in ae - ter - - num.

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics "os: et ex - tol - le il - los us - que in ae - ter - - num.". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with chords and arpeggiated figures.



*mf* Per sin - gulos di - es be - ne - di - ci - mus te. *dim.* Et lau - da - mus nomen *ff*

tu - um in sae - cu - lum, et in sae - culum sae - cu - li. Dignare, Do - mi - ne, di - e i - sto

*Langsam.* si - ne pec - ca - to nos cu - sto - di - re. Mi - se - re - re no - stri, Do - mi - ne: mi - se -

re-re no-stri. Fi-at mi-se-ri-cor-di-a tu-a, Do-mi-ne, su-per nos,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "re-re no-stri. Fi-at mi-se-ri-cor-di-a tu-a, Do-mi-ne, su-per nos,". The piano accompaniment is written in two staves (treble and bass clefs) and features a series of chords and moving lines that support the vocal melody. The time signature is 4/4.

quem ad-modum spe-ra-vi-mus in te. In te, Do-mi-ne, spe-ra-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "quem ad-modum spe-ra-vi-mus in te. In te, Do-mi-ne, spe-ra-". The piano accompaniment is written in two staves (treble and bass clefs) and features a series of chords and moving lines that support the vocal melody. The time signature is 4/4.

-vi: non con-fun-dar in ae-ter-num.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "-vi: non con-fun-dar in ae-ter-num." The piano accompaniment is written in two staves (treble and bass clefs) and features a series of chords and moving lines that support the vocal melody. The time signature is 4/4.

## 1. Es segne uns Gott.

Für gemischten Chor und Orgel.

Franz Liszt.  
(1878.)

Nicht schleppend.

Sopran. Es seg - ne uns Gott, un - ser Gott, es seg -

Alt. Es seg - ne uns Gott, un - ser Gott, es seg -

Tenor. Es seg - ne uns Gott, un - ser Gott, es seg -

Baß. Es seg - ne uns Gott, un - ser Gott, es seg -

Orgel. *mp* Nicht schleppend.

ne uns Gott, un - ser Gott und geb uns

ne uns Gott, un - ser Gott und geb uns

ne uns Gott, un - ser Gott und geb uns

ne uns Gott, un - ser Gott und geb uns

*p dolce*

*pp* sei - nen Frie - den. A - men.

sei - nen Frie - den. A - men.

sei - nen Frie - den. A - men.

sei - nen Frie - den. A - men.

*ppp*

## 2. Gott sei uns gnädig

(Der Kirchensegen.)

Für eine Singstimme und Orgel oder Chor.

Franz Liszt.  
(1878.)

**Langsam.**

Singstimme.

Gott sei uns gnä-dig und barm-her-zig

Orgel oder Chor.

und geb uns sei-nen gött-li-chen Se-gen.

Er las-se uns sein Ant-litz leuch-ten,

daß wir auf Er-den er-ken-nen sei-ne We-ge.

### 3. Nun ruhen alle Wälder.

Für eine Singstimme und Orgel.

Franz Liszt.  
(1878.)

Singstimme. *p* Nun ru - hen al - le Wäl - der, Vieh, Menschen, Städt und Fel - der, es *pp*

Orgel. *p dolce* *pp*

*cresc.* schläft die gan - ze Welt, ihr a - ber, mei - ne Sin - nen, auf, auf, ihr sollt be - gin - *f*

*cresc.* *f*

*p* nen, was eu - rem Schöpfer wohl - ge - fällt. *p*

*pp* *perdendo*

## 4. O Haupt voll Blut und Wunden.

Für eine Singstimme und Orgel.

Franz Liszt.  
(1878.)

Singstimme. *mf* *p*

O Haupt voll Blut und Wunden, voll Schmerz und voller Hohn,

Orgel. *mf* *legato* *p*

o Haupt, zum Spott gebunden mit einer Dornenkrone! — O

Haupt, sonst schön geziert mit höchster Ehr und Zier, jetzt aber höchst be-

schimpfet, begrüßest du mich!

*ritenuto*

5. 0 Lamm Gottes.

Franz Liszt.  
(1878.)

Singstimme.

O Lamm Got - tes, un - schul - dig am Stamm des Kreuzes ge - schlach - tet, all -

Orgel.  
(Klavier.)

zeit er - fundh ge - dul - dig, wie - wohl du wa - rest ver - ach - tet:\_\_\_\_\_

all Sünd hast du ge - tra - gen, sonst müß - ten wir ver - za -

gen. Er - barm dich un - ser, o Je - sus, o Je - - sus! —

## 6. Was Gott tut, das ist wohlgetan.

Für eine Singstimme und Orgel.

Franz Liszt.  
(1878.)

Singstimme. *p*

Was Gott tut, das ist wohl - ge - tan, es bleibt ge - recht sein Wil - le; wie

Orgel. *p*

*f*

er fängt mei - ne Sa - chen an, will ich ihm hal - ten stil - le. *p* Er ist mein Gott, der

*p legato*

*f*

in der Not mich wohl weiß zu er - hal - ten, drum laß ich ihn nur wal - ten.

*f*

*p*

*più p*



# 7. Wer nur den lieben Gott läßt walten.

Für eine Singstimme und Orgel.

Franz Liszt.  
(1879.)

Singstimme. *p*

Wer nur den lie - ben Gott läßt wal - ten und hof - fet  
den wird er wun - der - bar er - hal - ten in al - ler

Orgel. *p* das zweite mal *f*

Red. \*

auf ihn al - le Zeit, Wer Gott, dem Al - ler - höch - sten, traut,  
Not und Trau - rig - keit.

*p*

der hat auf kei - nen Sand ge - baut, wer Gott, dem

*sempre p*

*f*

Red. \*

Al - ler - höch - sten, traut, der hat auf kei - nen Sand ge - baut.

*rallent.*

*sempre f*

Red. \*

# Der Choral „Nun danket alle Gott“

für Orgel gesetzt

Chor und Begleitung der Trompeten, Posaunen und Pauken ad libitum

Zur Eröffnung der großen Orgel in Riga geschrieben und Seiner Exzellenz  
dem Herrn Geheimrat Doktor Carl Hase ehrerbietigst gewidmet.

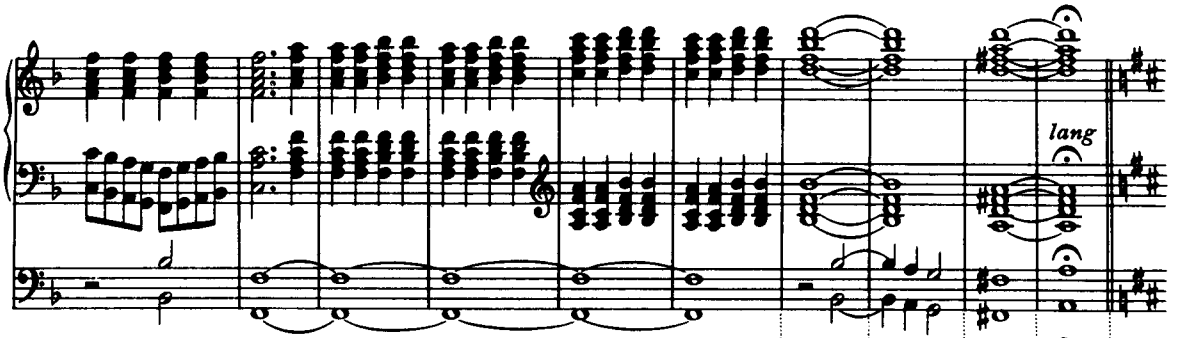
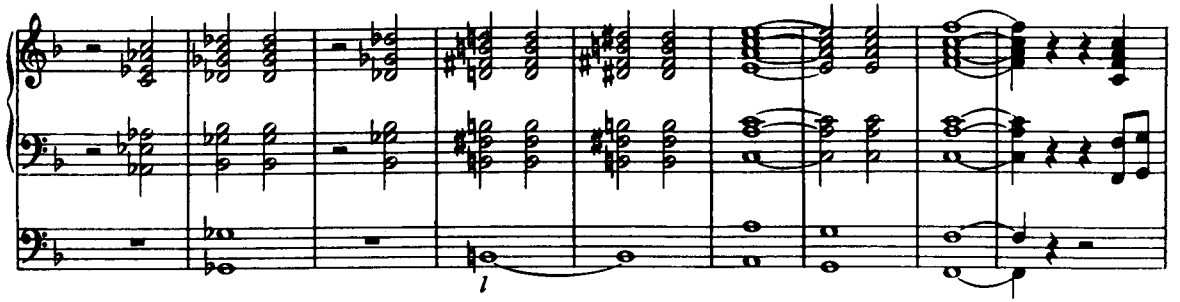
Franz Liszt.  
(Weimar 1888)

Mäßig, feierlich.  $\text{♩} = 52$ .

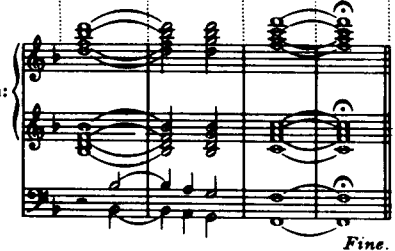
Orgel.

Pedal.

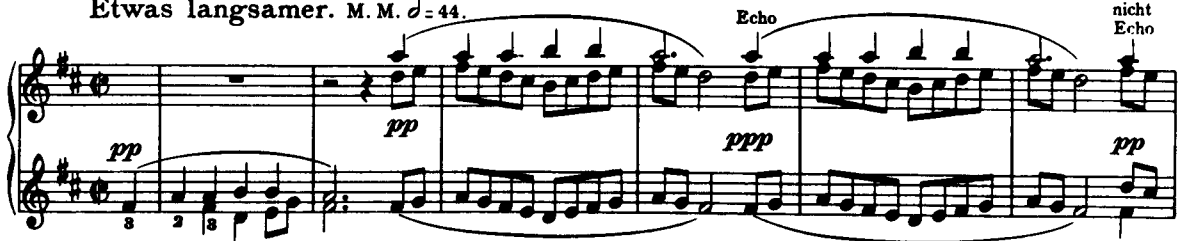
<sup>\*)</sup> Die aufwärts gestrichenen Noten werden vom rechten, die abwärts gestrichenen mit dem linken Fuße gespielt.



Wenn der Choral nur als Vorspiel gebraucht wird, dann so schließen:



Etwas langsamer. M. M.  $\text{♩} = 44$ .



*sempre legato* *ppp* *pp*

Echo nicht Echo

This system contains the first two staves of music. The upper staff features a melodic line with slurs and fingerings (2, 1, 1, 2, 3, 4, 5, 4, 3, 2, 1). The lower staff provides harmonic accompaniment with chords and moving lines. Dynamic markings include *ppp* and *pp*. The terms "Echo" and "nicht Echo" are placed above the staff to indicate specific musical phrases.

*ppp* *pp*

Echo nicht Echo

This system contains the third and fourth staves. The upper staff continues the melodic development with slurs and ties. The lower staff maintains the harmonic support. Dynamics *ppp* and *pp* are used. "Echo" and "nicht Echo" markings are present.

*pp*

Echo

This system contains the fifth and sixth staves. The upper staff has a melodic line with slurs and fingerings (2, 1, 1). The lower staff continues the accompaniment. A *pp* dynamic is marked. An "Echo" marking is present.

*pp* *ppp*

nicht Echo Echo

This system contains the seventh and eighth staves. The upper staff features chords and melodic fragments. The lower staff continues the accompaniment. Dynamics *pp* and *ppp* are used. "nicht Echo" and "Echo" markings are present.

*pp* *ppp* *perdendo*

nicht Echo Echo rit.

This system contains the ninth and tenth staves. The upper staff has a melodic line with slurs and ties. The lower staff continues the accompaniment. Dynamics *pp*, *ppp*, and *perdendo* are used. "nicht Echo", "Echo", and "rit." markings are present.

Tempo *f*

This system contains the eleventh and twelfth staves. The upper staff features a melodic line with slurs and ties. The lower staff continues the accompaniment. A *f* dynamic is marked. A "Tempo" marking is present.

CHOR. \*)

(193) 5

Sopran I II. *ff sempre*

Alt. *ff sempre*

Tenor I II. *ff sempre*

Baß I II. *ff sempre*

Nun dan- ket al- le Gott, nun dan- ket al- le Gott mit Her-zen, Mund und Hän-

2 Trompeten in C.

3 Posaunen und Tuba.

Pauken in F B.

*ff sempre*

den, mit Herzen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun

den, mit Herzen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun

den mit Herzen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun

den, mit Herzen, Mund und Hän- den, mit Her- zen, Mund und Hän- den, nun

\*) In Ermangelung des Chores die Orgel allein bis zum Schluß. Auch kann der Chor nur von Männerstimmen aufgeführt werden. (F L.V. 88.)

Four-part vocal setting with piano accompaniment. The lyrics are: danket, nun danket, nun dan - - - ket, al - - le Gott. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

danket, nun danket, nun dan - - - ket, al - - le Gott.

danket, nun danket, nun dan - - - ket, al - - le Gott.

danket, nun danket, nun dan - - - ket, al - - le Gott.

danket, nun danket, nun dan - - - ket, al - - le Gott.

Continuation of the musical score. The vocal parts have rests, while the piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The lyrics 'Dan - - - ket, dan - -' are visible in the vocal staves.

Dan - - - ket, dan - -

Dan - - - ket, dan - -

Dan - - - ket, dan - -

Dan - - - ket, dan - -

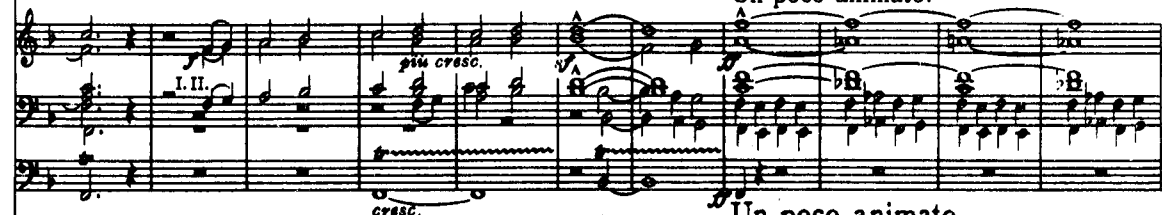
Un poco animato.

(195) 7



ket mit Her-zen, Mund und Hän-den, dan - ket al - le,  
ket mit Her-zen, Mund und Hän-den, dan - ket al - le,  
ket mit Her-zen, Mund und Hän-den, dan - ket al - le,  
ket mit Her-zen, Mund und Hän-den, dan - ket al - le.

Un poco animato.



I. II.  
cresc.  
cresc.

Un poco animato.



al - le al - le Gott!  
al - le al - le Gott!  
al - le al - le Gott!









